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THE NEW BOOK OF ETIQUETTE

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Table setting arranged by Oscar of the Waldorf, illustrating the proper placing of water goblet, Champagne glass, Claret and 2-ounce wine glass.

THE NEW BOOK OF

ETIQUETTE

Completely revised edition, including NOTES FOR AN EPICURE: *The* TRADITIONS *and* SERVICE *of* WINES *and other* BEVERAGES.

BY LILLIAN EICHLER

REVISED EDITION
WITH ILLUSTRATIONS

Garden City Publishing Company, Inc.
Garden City 1946 New York

PRINTED AT THE *Country Life Press*, GARDEN CITY, N. Y., U. S. A.

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PREFACE

THERE are many conflicting opinions as to the origin of the word "etiquette." Some authorities believe that it is derived from the Greek *stichos* which means order, rank. Others are of the opinion that it is derived from the German or old Teutonic word *sticken*, which originally referred to the stamp, or ticket, attached to the outside of a parcel or document to indicate its contents. Still others claim for the word "etiquette" a French origin. But whatever its derivation, we know that in its modern usage "etiquette" connotes those niceties of behavior which stamp one as well-bred.

One of the chief distinctions between anarchy and a social organization is that society has worked out for itself various rules of behavior for all phases of human activity—social and business intercourse, dining, dressing, correspondence, etc. The well-bred person *must* understand the requirements of his social order and be able to put them into practise with grace, ease, and poise.

Good manners are not only indispensable in society, but they have a very practical value in the business world. Breeding is an essential part of the equipment of anyone who wishes to go far in his particular work or profession. No doubt many failures can be traced to boorishness, to lack of consideration for one's fellows, to neglect of the courtesies essential to civilized living.

Etiquette, however, is far more than a formal and superficial observance of social customs. It is something deep-rooted in the nature of a person. As Goethe said, "There is no outward sign of courtesy that does not rest on a deep moral foundation."

Courtesy must be an instinctive part of one's personality before one can be adjudged well-bred. However, it must be

remembered that the *external manifestations* of that instinct vary from decade to decade. Just as words die from our language and others are born into it, just as skirts soar to the knees one season and tumble to the ankles the next, so do the formalities and outward gestures of etiquette vary according to the times. Although the *spirit* of etiquette remains always essentially the same, the *expression* of etiquette—the rules of conduct which govern social life and our associations with one another—is forever adjusting itself to new conditions.

It is for this reason that Lillian Eichler has revised and brought up to date her eminently successful volume on etiquette. And she has succeeded splendidly in her work. For reason and common sense guide Miss Eichler in her writing, and she has looked more to the temper of the times than to the echo of old traditions. As a result she has produced a truly modern, thoroughly practical, and sanely balanced book.

Miss Eichler has, I believe, gone far more deeply into the subject than the average writer on etiquette. Realizing that good form is not merely a superficial matter of saying, "Excuse me, please," rather than "Git out of my way!"—or of using all the fingers when holding a glass instead of extending the little finger in the general direction of the stars—she has written comprehensively of the culture and background which are part of the complete man and which form the stage upon which his manners show to the best advantage. It is this emphasis upon education and culture, rather than the mere memorizing of the correct rules of conduct, which makes Miss Eichler's *The New Book of Etiquette* unique in its field —and highly valuable to those who take this important matter of manners and breeding seriously.

Nor can mention of the author's writing ability be neglected. Miss Eichler's grace and fluency of style make her book thoroughly readable and delightful. Fortunately, too, the author possesses a wide knowledge of the evolution of the customs of mankind through the ages, and the incorporation of much of this material not only increases the reader's interest but lends a historical value to the volume.

In the state archives at Washington, D. C., there is preserved, in the handwriting of George Washington, an interesting manuscript book containing, among other exercises, a list of rules of behavior. This book bears the date 1745 and was written when Washington was a boy of fifteen. There are many rules for what the boy—who was later to become Father of His Country—considered to be "decent behaviour in company and conversation." But of all young Washington's rules, perhaps the most notable is: "Labor to keep alive in your breast that little spark of celestial fire called conscience." It is remarkable that a boy of fifteen should have gone so quickly, so surely, to the heart of all etiquette.

Without a conscience, your social relations must, eventually, be unsatisfactory. But if you possess "that little spark of celestial fire called conscience," and listen to its dictates, you possess the most important single element which goes to make up the well-bred person.

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PART I

THE BASIC FUNDAMENTALS

"There is always a best way of doing everything. . . . Manners are the happy way of doing things; each, once a stroke of genius or of love, now repeated and hardened into usage. They form at last a rich varnish with which the routine of life is washed and its details adorned. If they are superficial, so are the dewdrops that give such a depth to the morning meadows."

—EMERSON

I

THE DAWN AND DEVELOPMENT OF SOCIAL LIFE

THE EARLIEST HUMAN RELATIONSHIP

MAN woke to life in a strange and terrifying world. There were snakes of fire that zigzagged through the sky, and sudden crashes of thunder that rocked the earth. Great furry beasts stood tall as the trees, and the jungle hummed with many ominous voices. Even silent mountains came suddenly to life and coughed flame into the sky.

Alone and frightened, man struggled through the first brief span of life. He saw danger lurking everywhere around him. The night sky winked at him with a million tiny eyes. The sun seemed a ball of fire that laughed at his efforts to reach it. His very shadow seemed a ghost-like enemy that stalked at his side.

Cradled thus in a world of hostility, man knew fear. And so fear was the first instinct definitely to influence the habits of life.

More than anything else, perhaps, man feared his own kind. He kept as much as possible out of the way of the strange, hairy creatures that, like himself, prowled the plains and jungles in search of food. Man was easy prey to man in those days, and food was often scarce.

It became one of the first habits of life to carry a crude club as a weapon. A pair of savages meet at the fringe of some forest. Both are hungry and both smell food. They growl, and hold their ground. They growl again, and raise their clubs. In a moment they are upon each other, wild as angered beasts, fighting simply because they fear and distrust each other.

William J. Fielding, writing of our caveman heritage, says that before we are able to reason, before we are able to love, or hate, or comprehend, we are *able to be afraid*. You have probably noticed that the first emotions of a child are fear and surprise.

And so it was with man in the dawn of life. He felt long before he reasoned. He feared whatever he could not comprehend. For one long age he lived a life within himself, searching for food when he was hungry, finding a sleeping place when he was tired, hiding in caves and crevices when the earth was rocked by storms.

Cautious and alone, he lived each little life from dawn to dark—an infant in a world already old.

INSTINCT AND IMPULSE

Fear, then, bred in man an instinctive avoidance of his fellows.

But let us turn a page or two in the book of life. Man is beginning to reason. The tiny shaft of light that is to separate mankind forever from the lower animals is gradually widening, penetrating even to this remote age, and bringing to man, as he struggles on the threshold of life, a beam of understanding.

We watch again as two savage men of this later age meet at the fringe of the forest. Both are well fed; neither is particularly frightened. They eye each other carefully for a moment, make a wide circuit, and disappear in opposite directions.

Or perhaps they come upon a great beast of the jungle, both at the same time. Instantly and without a murmur they fall upon it and between them kill it with little trouble. Sudden impulse drew them together, made them partners for the moment.

And reason spoke within them. Two could kill a beast more quickly and with less trouble than one. Why not be friends instead of enemies?

This occurred not to one man, but to many men in widely

separated places. It became a habit of life, when one savage fellow met another with whom he wished to be friendly, to extend the bare right hand—the weapon hand—as a sign of friendliness. The other fellow would understand, for symbolism is the simplest and most universal language of mankind. Instead of fighting, they would join forces; they would hunt together, perhaps live together. From this first crude symbol of friendliness evolved the handshake which is even today an instinctive expression of welcome.

The impulse that drew man to man in time of mutual danger was the first thread in the pattern of social relationship. It satisfied a hunger that earth alone could not satisfy. Man looked at man, and a racial sympathy was born. He saw hair like his own hair, teeth like his own teeth, a body like his own body. And he wanted to share with this creature like himself the fears and joys and wonders of his daily life. He wanted the other fellow to know of his great strength. He wanted to show him the bear he had killed in the jungle, the woman he had dragged to his cave.

So, far back in the dawn of human life, man moved closer to man. A slumbering social instinct was awakened.

HOW NATURE TAUGHT MAN COMPANIONSHIP

Man gradually became accustomed to the world in which he found himself. He began to explain the rain and thunder to his own satisfaction. Shadows that trembled on the ground were simply "dark selves" that came and went as they pleased. The fire-spitting mountains were angry gods to be propitiated. The sun was just a ball of fire that remained up and out of the way as long as one did not bother it. Fear slowly gave way to reason.

And man acquired a new ease. He made for himself a clever flint ax and wandered the world like a conqueror. In his new ease he paused for a moment to watch an elderly mother jackal play with her cubs. He grinned at a pair of brown bears rolling gleefully down a slope. He looked into the sky and saw birds riding the wind. He passed through a jungle

and heard monkeys jabbering in the tree-tops. A bush, uprooted by some storm, swarmed with busy insect life. A bird overhead sang to the wind, and far away another answered the call.

There welled in the soul of man an intense loneliness. He began to seek his own kind. Nature taught him companionship.

We see it everywhere in nature, this gathering together of like with like. The bees and the birds seek their kind. A wild violet shoots up near a moss-grown rock, and soon there are many violets growing there. An oak bends its branches toward a sister oak near the lake. Sheep herd together, and wolves gather in packs. Nature has created many separate species and has instilled in each an instinctive liking for its own kind.

THE MEANING OF SOCIETY

In its broader, finer sense, society means people as a whole —human beings—fellowship. Various external conditions, circumstances of life, have divided society into grades or castes; but society remains fundamentally the same: the whole world of human fellowship to which we all belong.

The first primitive existence was devoid of the social element. During the first long stretch of prehistory man was too vitally concerned with his individual struggle for survival to have had any real social life. But we have seen how the slumbering social instinct was awakened, how man gradually moved closer to his own kind. It is reasonable to suppose that this instinct was present in man from the very first, but that the hazardous conditions of early life made of man a cautious wanderer before he could be a peaceful clansman.

As we follow in the footsteps of man, slowly and painfully developing, we see that it was by a series of very natural steps that the society element entered his life. The discovery of the flint-tipped spear, for instance, made it possible for man to supply himself with an abundance of food. And with his cave well filled with food he was not afraid to welcome some wandering fellow and sit with him under the stars. His atti-

tude toward his neighbors began to change. He had plenty of food. Why need they fear each other?

We see growing up in the lives of these early men a new influence which tends to bind them closer in social relationship. Filled with a vague unease at the big yellow disk that glows above them, marveling at the millions of silver eyes that blink in the night sky, man comes from the darkness of his cave and squats near the fire for warmth and comfort. Presently there comes, out of the shadows, another lonely fellow to join him in the flickering circle of light. Still another wanders close in his loneliness, and another; until they are gathered there in a group—a *social* group, if you please!—the first, crude social gathering.

Slowly in some localities, more rapidly in others, this custom of gathering silently around the cave fire became a habit, a custom. Man entered definitely upon *a social life for the common good*. Today man is so thoroughly a social being that, as Walter Dyer says, "if you place him on a desert island with no one to talk to he is likely to go mad."

THE BEGINNING OF CASTE CONSCIOUSNESS

Since the dawn of social life, certain forces have been constantly at work separating society into classes and dividing each class into many grades. Even in the very beginning there was a favored class of society—the head clansmen, the distinguished warriors, the wizards, the priests, and the medicine men. They belonged to a sort of "charmed circle" within the clan, a circle which had its own definite privileges.

We can understand how the clan would have originated, or gathered, around the most powerful and the most widely feared fellow in the vicinity. He became the head clansman, the chief. Let us call him Mr. Strong Man. We can see him squatting in his place of importance, proud of his power, disdainful of the weaker men about him.

To Mr. Strong Man would be brought all food for distribution. To him also would be brought special "finds"—a curious shell tossed up by the sea, a stone shaped like an

animal through some strange freak of nature, a necklace made of human teeth. These possessions belonged to him by right of his leadership. And as his possessions they were absolutely tabu to the others.

Just as the mob must always have its leader, just as groups of any kind must always have leadership, society always has some nucleus around which the members of any particular class or grade gather. In primitive society leadership belonged to Mr. Strong Man. Since he had more skins than the others, since he was more powerful and more to be feared, he was treated with deference, and the other members of the clan gathered to do him homage.

There were, of course, outcasts in this early society. The weak, the sick, the timid, the blind were ostracized, for they hindered rather than helped the clan. We might say that they were at the "bottom of society." The women too were of a lower order, for they were separated from, and had none of the privileges of, the clan's favored class.

THE CASTES OF EARLY SOCIETY

Caste appears to have had more influence upon our habits of life, upon our manners and customs, than any other one factor. Throughout all the ages of life, caste has been dividing society into different levels or classes, each class with its own established mode of life.

We have already witnessed the first appearance of caste within the primitive clan. Here we have our first example of social differentiation. The head clansman has possessions tabu to the others; he has privileges and distinctions enjoyed by no one else within the clan.

It did not take very long for an impressive caste system to grow up around the priests, wizards, and magicians of the clan. These were the men who pretended to be in direct communication with the Unknown; who frightened away the lightning and attracted the rain; who cured all ills and caused injury to enemies. And for their services they received the best that the clan, or the tribe, had to offer. Many of these

people accumulated vast properties and treasures, and history tells us of primitive civilizations that grew up around them, lasted a brief span, and disappeared forever.

Wealth has probably done more to divide society into castes or classes than anything else. In early life wealth was measured in flint axes and spears, warm skins, pottery, foods. Later the standard of wealth was fixed in landed property. Kings granted great tracts of land to their favorites, and these favorites became powerful landowners. They had special rights and privileges denied the people who lived on their land.

These peasants or serfs, the tillers of the soil, are at the base of social life and represent the largest and most essential class in the community. They are the people who domesticate the animals, the people who cultivate the land.

The artisan class represents another great cross section of society. These are the craftsmen, the makers of pottery, the weavers, the carpenters. At one time crafts or professions were hereditary, and no member of a family was permitted to step out of the craft or profession practised by the rest of the family. To have done so would have been to step out of caste.

Religion has divided society into classes. Education has been a tremendous dividing factor. Special talents have further tended to separate society. Fashion, environment, political conditions within a country, wars, and revolutions—all have had their influence upon social life.

It would be tiresome to discuss the many other castes of society and the conditions of life that have helped to divide society into different classes. There have been the soldiery and the seamen, the merchants and the retailers, the servants and the slaves. Countless forces have been molding and shaping society through the ages; until today its pattern is all patches and threads, like the "crazy quilt" handed down from grandmother's day!

THE FOUNDATION OF SOCIAL LAW

It was within the clan that the first laws of primitive society were formulated. Established rules or conventions

were necessary to regulate the rights of the individual within the tribe or clan, and the rights of the clan itself.

Wherever men meet and mingle, in primitive life or in a polished and complex social scheme like our own, a definite system of laws to govern personal relationships is important. Such laws make human contact more tolerable; they definitely establish the rights of the individual; they remove the obstacles that stand in the way of free and comfortable intercourse.

In its primitive state, society was simple and the machinery of living was crude. But even in this primitive simplicity there were definite habits of life, induced by the conditions under which man lived and the circumstances within the clan.

The savage who wandered alone, with only the birds and the beasts for companionship, was a creature of instinct and impulse. He followed his likes and his dislikes without thought of anyone but himself. He did precisely as his impulses prompted him.

But the clansman was learning restraint. He was learning to stifle his natural instincts. He was a member of a certain social group, and as such was obliged to "play the game," was obliged to live in accordance with the habits of life and the rules of conduct formulated within the clan. The higher the order of life, the more we find instinct repressed and man recognizing his duties to the people who live with and near him.

The habits of life that developed within the clan are the primary laws of social life, the fundamentals upon which our own social structure is built. We see forms of obeisance and homage originated to flatter the vanity of the strong men, the chiefs, the leaders of the clan. We see the spoils of war brought to the head clansman for distribution—fair and equal distribution according to the standards of the clan. We see a definite system of sexual tabu, planned as much for the protection of the women as for the welfare of the clan. We see a surprising degree of respect and honor toward the aged. We see a regard for the rights and properties of others.

First in the clan, then in the tribe, and finally in the com-

munity, we find human society gradually developing. The instincts and impulses that for generations moved the souls of men began to dictate their conduct in social relationship. Customs and habits of life came into being and held the social fabric together. Here we see the foundation of social law, reason taking the place of brute instinct, man gradually learning to conform to custom, to restrain the emotions and impulses of selfish interest.

From this rude and simple beginning has grown our complex, smoothly organized, and highly polished routine of living.

THE GREAT SOCIAL ADVANCES

Climate and the natural conditions of life greatly influenced the development of society among various peoples. Where food was scarce, for instance, man ate alone in some corner—like the modern boy with a stick of candy hiding from his playmates. But where food was plentiful and man had no cause to fear his neighbors, the habit of eating together originated. Gradually the custom of eating leisurely came into being, and eating became a sort of ceremony to be enjoyed with one's fellows.

Possibly the first great social advance centered about the discovery of voice and the use of speech. Articulate speech no doubt originated when men began to live together and discovered the need for a definite means of expression. The ability to exchange thoughts and ideas, the joy of being able to express one's hopes and fears and pleasures to others, brought man into closer companionship than ever before.

Speech exerted a great influence upon the life of man, upon his habits and customs. It meant, for the first time, an exchange of ideas and experiences. It bound man to man in social understanding. And therefore it strengthened immeasurably the social instinct.

Another great impetus to social life was the domestication of animals and the use of irrigation in cultivating the soil. The dog appears to have been the first animal to be domesti-

cated. The sheep, ox, camel, and horse followed in quick succession. Man became a herdsman. He began to plow the ground and use it for agriculture. Home came to mean something entirely new. Pride of possession was born. And man emerged in finer mold—dreaming, thinking, hoping, working, recognizing his duties to his family and to society at large.

The beginning of writing was another great step forward. The influence of writing upon human thoughts and habits cannot be estimated. Man's experiences no longer died with him. He was able to communicate his thoughts and his ideas to men hundreds of miles away. The social sphere widened. Slowly but surely writing exerted a magic influence upon the mind of man. Society moved in a closer harmony and understanding.

The printing press set the mind of mankind free. It made mass-thought possible for the first time. What one read before, thousands were now able to share. What was once the privilege of the favored few now became the property of all. School books were printed in quantity and placed within reach of everyone. Presently the newspaper appeared—the newspaper which permeates society and "leavens it with modes of thought and aspirations, and thus becomes an organ for the uniting of large masses of individuals into one compact and unanimous body."

Many and varied are the forces and conditions that have influenced society in the long ages of life. There have been new elements constantly at work. The social scheme has become more and more complex; man has realized more and more his duties to man. Each new generation has stepped upon the shoulders of the generation that has gone before, building a social structure around which civilization has grown.

THE MEANING OF MODERN SOCIETY

Emerson says that society is the stage on which manners are shown. If society is the stage, we are the actors, and the

history of social life is like a rich mosaic that reflects the many ages through which we have passed.

As we have already seen, countless external forces have been molding and shaping society since the time of Mr. Strong Man. The long ages of life show our own society in the making, and the whole inspiring story of human progress stretches between the primitive social scheme and our modern complex civilization.

Today the word "society," in its fundamental use, still means human beings, the world of fellowship to which we all belong. But it has become associated in the popular mind with class, position, influence, wealth. The word "society" as we use it today has come to mean *best society*, as distinguished from other castes or grades of social life.

In all ages there has been a "best society," a favored class. In early tribal days the favored class was composed of the head tribesmen, the wizards, magicians, and priests. Later there were royalty and nobility, always favored classes. In Europe we find a landed aristocracy, a people belonging to the "best society" by right of birth. Growing up in America we find a new moneyed aristocracy which is not so much a "best society" as a fashionable society.

While the popular acceptance of a "best society" remains, the idea of an exclusive society is rapidly disappearing. There was a time when the son of a laborer belonged to a definite caste or class from which he could not easily escape. He was as closely linked to his level of society as though a chain bound him there. His father's habits of life were considered the habits of life proper for him. The social sphere in which his family moved was the sphere in which he was expected to move and from which he was not expected to venture.

Today it is possible for children of the lower classes to acquire the ease and bearing that enable them to mingle with the "best society" on a footing of social equality. Certain conditions of life, new to the social scheme, are tending to bridge the chasm of caste and bring all grades of society into closer relationship.

This is particularly true in the United States. Europe is still tradition-bound, but we are a people curiously free from old-world notions of what constitutes a gentleman. The frontier days and the influence of pioneering, the mighty flood of immigration and the rapid growth of cities, the rise of industrialism and the example of democracy, all have been great forces for change in American social life.

We are even now adjusting ourselves to this change, breaking loose from the old customs and traditions that tend to accentuate social differences. The very word "gentleman" has taken on a new significance. Irving Bacheller, sensing this new trend, says:

> The true gentleman can no longer live proudly apart and look down upon the crowd out of his conceit and self-approval. He has got to be worthy of our respect.

And so the pendulum is swinging back. Society is losing some of its caste consciousness and is tending to become a unit again. In this new society everyone is welcome who "plays the game." That game happens to have as its main part a set of rules or conventions that governs the conduct of man in social intercourse.

It is largely with these rules of the game of life that *The Standard Book of Etiquette* concerns itself. But the true, fundamental purpose of this work is to help bring all castes or classes of society into closer harmony and understanding.

II

AN OUTLINE OF ETIQUETTE

ITS TRUE MEANING

In the popular mind, etiquette is associated with petty rules and regulations, with trivial matters of conduct and behavior. But fundamentally, etiquette goes much deeper than the mere surface conformity to established rules and conventions. It is very much broader than any code of manners alone could be.

Etiquette is something that has developed with, and through, human association. Like society, it is a growth. And like all the great and important things in life, its growth has been slow.

Our etiquette rests upon a foundation built for us by the countless generations that have gone before. The broad path that mankind has taken in the long ages of life is strewn with the wrecks of races, nations, and civilizations that have fallen by the way. But no primitive tribe struggling against the forces of nature, no race or civilization that has lived its brief span, has lived in vain. Each has contributed in some measure to the etiquette that we today accept as our own, though we have shaped and molded it to suit our own requirements.

When man began for the first time to mingle with his fellows, he discovered the need for restraining his own selfish impulses and considering the rights of others. This regard for the rights of others is the primary and basic law of etiquette. It explains the constant need for self-control and restraint in living up to the accepted code of social life.

Etiquette, therefore, in its broader and truer sense does not concern itself with the mere details of conduct, but rather

with the flowering of that instinct for peace and good-fellowship that was born and bred in the soul of man long ages ago. However, etiquette has gradually come to mean, more than anything else, the usages of social life, the external acts bearing upon others, the little concessions and sacrifices to the whims, habits, and customs of those around us.

THE ORIGIN OF MANNERS

Primarily, etiquette means *manner*, but popularly it means *manners*.

The manners or social habits of our life have an interesting and colorful background. As we have seen, a regard for the rights of others is the basic law of all etiquette, and the idea of avoiding unpleasantness to others lies at the back of almost every convention. What tremendous self-restraint must have been exerted by generation after generation to produce at last so complex and smoothly organized a social scheme as our own!

The brute-man who first roamed the earth was a creature of simple impulse, concerned solely with the vital business of finding food and safety for himself, regardless of others. But when the wanderer of prehistory became a clansman, and when the clansman became a peaceful member of society, this was no longer possible. It became necessary to consider others as well as oneself.

There were formulated within the clan definite rules governing man's actions in intercourse with his fellows. Every member of the clan or tribe was obliged to live up to these habits of life which, by custom, became law. Manners are really the great unwritten laws of social life.

Perhaps there existed in mankind from the very beginning an instinct which recognized the value of harmony, of organization, and of order. The more progressive members of the clan or tribe would have led the way, distinguishing themselves by their manner from "the common herd." We can see how this would have bred a sense of self-satisfaction and superiority, how these orderly, well mannered members

of the clan would have looked with contempt upon those who did not observe the established customs.

Of course there could have been only a simple and crude code of manners while mankind was still in its elementary stage. There were certain things to be avoided because they caused confusion; other things to be avoided because they threatened the safety of individuals or of the clan as a whole. The ideal was to secure free and comfortable intercourse in the little group that had grown around the head clansman.

Thus was originated the first simple code of manners regulating man's conduct within the clan. As society advanced and developed, this code of manners became more elaborate. Each manner, or custom, grew out of some fundamental habit of life. For instance, where food was scarce man ate silently and quickly. Where food was plentiful, man made a sort of ceremony of the business of eating, gathered around the great clan fire and joined his fellows in fun and dancing.

The changing conditions of life have had great influence upon the manners or customs of man. Eating habits alone have been molded by a million external influences through the long ages of human existence. The conventions of modern life have taken hundreds of generations to create, and have developed with man's own development through the ages.

Civilization introduced for the first time a fairly stable social condition. The habits that survived from one generation to another became so customary through constant usage as to be almost instinctive. They became a part of man's personality. They became, in a word, the manners of the "best society." And they were carefully observed by those who wanted to belong to this society.

Manners, therefore, are really an expression of man's inherent desire to adjust himself to his surroundings and conform to the established customs of his fellow beings. They are the tools of social life.

THE CEREMONIOUS ASPECT OF LIFE

Part of, and yet apart from, manners, we find a certain ceremonious element growing up in the lives of men.

From the very first, man was conceited, and we can understand how the head clansman would have demanded visible signs of homage and subjection from the men he permitted to join his clan. If they wished to hunt with him, gather in great feasting with him, and find comfort and protection in his clan, they must be subservient to him. They must salute him as their superior.

Even in a crude and primitive society, therefore, there existed ceremonious customs of courtesy and respect. Early man realized that if he did not sufficiently honor Mr. Strong Man, certain dire things would happen to him. It was far easier, and safer, to bow to the wishes of the head clansman than to invite his anger and disapproval. Many forms of obeisance and homage were originated to flatter the vanity of the strong men, the chiefs, the leaders of clans and tribes.

Man has always had a tendency to surround the significant happenings of life with ceremony. Dignified celebrations were introduced by early man to honor the miracle of birth. Each new arrival was announced by the boom of the tom-toms and welcomed by weird and mysterious ceremonies.

In the mating season there were always gay celebrations and impressive ceremonies—ceremonies that in time became customs, and customs that even now survive in our marriage traditions. Even death came in for its share of ceremonial: wild and gruesome rites performed about the dead body for the purpose of frightening away the evil spirits.

This ceremonious aspect of life colored the habits of man and introduced definite customs. Gift-making, for instance, originated in the habit of paying homage to the head clansman, the gods, or the priests, in an effort to win particular favor from them. The custom of making ceremonious visits originated for the same purpose. We still include gift-making and visiting in our social scheme, though they have lost most of their original significance.

Ceremonies became more and more pronounced as social life became more complex. Kings surrounded themselves with elaborate pomp and ceremony, believing that this separated them even to a greater extent from the masses. But the masses

invented ceremonies of their own, less magnificent but quite as impressive as those at court.

The ceremonial influence is present today in our marriage customs, our folk holidays, our burial customs, our masquerade balls. The very "coming-out" party for the purpose of introducing the débutante to society is a relic of primitive times, when a girl who had reached marriageable age was released from imprisonment.

CUSTOM AND TRADITION

Man has an inherent inclination to imitate the past. He is astonished, and just the least bit resentful, at every new discovery. That explains why habits and customs have survived, and probably will go right on surviving as long as men meet in social contact. The things that we consider right and proper are simply the things that others around us are doing, and that others before them have done.

The human race has always clung to the established habits and customs of life, has always been loath to give up what was once found good. Habits once established are almost as enduring as the flint knives, the stone monuments and the clay pottery that archeologists dig from the bowels of the earth. Just as these material relics tell us of primitive man in his daily life, the survivals in our modern social scheme tell us of customs that originated ages ago.

The survival of the fittest applies not only to the savage races that prowled the earth in prehistoric times. It applies also to the customs and conventions of life that have survived through many generations and have come down to us practically unchanged. In the dawn of life it was the strongest and most powerful savage that survived. In our scheme, only the most useful and practical customs have survived the vicissitudes of time.

The customs of early life grew out of man's habits in contact with his fellows. Whatever was found useful in promoting smooth and peaceful intercourse, whatever was found helpful and pleasant in the routine of living, became

first a habit of the people and gradually a custom of the clan or tribe.

The beginning of speech played an important part in the survival of custom. Once a custom became definitely established, it lived on in the traditions of the clan from generation to generation. Instead of being permitted to grow up wild and free, children were told not to do certain things, not to eat certain things. The customs of the father were handed down to the son. Myth makers and priests memorized the traditions of the clan and taught them to the children at initiation ceremonies.

In quick transition, habit passed into custom, and custom into law. What was once the proper and desirable thing to do, judged by the standards of primitive society, became the necessary and obligatory thing to do because it had become the established custom of the clan or tribe. Thus custom in early life became law. It was a chain that the savage broke at the risk of banishment or death. Although the constantly changing conditions of life brought new habits and customs into being, the old familiar customs lived on in some form or color of identity.

Even today custom survives, though it is by no means the tyrant it once was. There are two distinct reasons for this prevalence of custom in modern life. The first is a desire to assert social equality with others. Instinctively we resent the person who seems to have something that we lack, who seems by manner or by manners to indicate superiority. The second is an instinctive desire to "play the game," to be like everyone else, to do what everyone else is doing. Slumbering in the soul of man is the horror of being ostracized, of being left out.

That is why we find fragments of thought and relics of old habits still coloring the thought and action of modern life. That is why we retain in our social scheme certain illusions that we do not like to have disturbed. That is why, though we live in a society that civilization has made, we still observe customs and habits of life that can be traced back to primitive times.

As Emerson says:

Man is physically as well as metaphysically a thing of shreds and patches, borrowed unequally from good and bad ancestors.

ETIQUETTE THROUGH THE AGES

In primitive society, etiquette concerned itself simply with a first crude regard for the rights and the feelings of others. Today etiquette concerns itself with daily human intercourse in a carefully organized society—an involved and highly developed etiquette which is taken as a test of man's breeding.

Etiquette has always patterned itself from the conditions of life and from the routine of living. Where life is lived simply from day to day, with little ceremony and no pomp —as in a tiny village, for instance, or on a distant farm—the etiquette we find there is also quite simple and unceremonious. But where life is lived in the luxury of great cities, where wealth and fashion have made their influence felt, there we find an etiquette that is elaborate and complex, an etiquette that has lost much of its beauty in artifice.

It was not until the beginning of civilization that a fairly stable condition of social life was reached, and since then many forces have been at work making etiquette the valuable and useful tool it is today. Since a study of the past always helps us better to understand the present, and sometimes casts a shadow of prophecy as to what the future shall be like, let us glance at these various forces that have been forming and shaping our etiquette.

THE FEUDAL SYSTEM

Conditions in Europe during the eighth century ushered in an entirely new system to the social scheme. It was a time of shattered and insecure civilization, of lawlessness, of confusion, of strange reversals to barbarism.

No solitary man was safe [says H. G. Wells in *The Outline of History*]. So men were forced to link themselves with others,

preferably people stronger than themselves. The lonely man chose the most powerful and active person in his district and became *his* man. The freeman or the weak lordling of a petty territory linked himself to some more powerful lord. The protection of that lord (or the danger of his hostility) became more considerable with every such accession. So very rapidly there went on a process of political crystallization in the confused and lawless sea into which the Western Empire had liquefied. These natural associations and alliances of protector and subordinates grew very rapidly into a system, *the feudal system,* traces of which are still to be found in the social structure of every European community west of Russia.

The feudal system wrought havoc with the fabric of social life. It accentuated caste differences. It made of one man a vassal, of another a lord. It robbed one man of his rights, gave to another rights he never should have had. It created many different ranks and levels and gave rise to countless new customs.

Around the feudal aristocracy there developed an entirely new kind of ceremonial. In every lordship the vassals were obliged to do homage to the powerful man upon whose land they lived and worked.

The man became the *vassal* of his lord [says Professor G. B. Adams]; he knelt before him, and, with his hands between his lord's hands, promised him fealty and service.

THE CRUSADES

Thus the feudal system tended to separate and divide society. But at the beginning of the eleventh century we witness the dawn of an inspiring new idea, an element that tends to draw weak and powerful together, a link that binds men together again in common interest and understanding. We refer to those tremendous and spectacular movements of armed men—the Crusades.

With a fervor and enthusiasm unparalleled in history, the

people were coming from France, Normandy, England, southern Italy, and Sicily, "to rescue the holy sepulchre from the profane touch of the infidel." These Crusaders brought back with them rich fabrics and exquisite tapestries. They brought into France and England strange new tastes and customs. Returning from far-away places, influenced by strange people with strange customs, they set the pace for a new social era. A study of etiquette reveals many customs and fashions that originated during the period of the Crusades.

THE FRENCH SYSTEM OF CHIVALRY

France has probably had a greater influence upon our etiquette than any other country. It was in France, during the eleventh century, that the great medieval social system known as "chivalry" was founded. This system revolutionized the manners, morals, tastes, amusements, and ethics of France. It gradually permeated the social fabric of England and made its influence felt throughout Europe.

The system of knight errantry, of chivalry, was originated by some nobles of the eleventh century who had the good grace to be ashamed of their lives of brigandage. According to their plan, every boy of noble birth was apprenticed at the age of seven to some great lord, to serve him as page and be trained in knighthood. He was taught honor, chivalry, truth, refinement. The very highest ideals were inculcated in him.

Courtliness and chivalry began in England at about the time of Richard Cœur de Lion (1189–99). England borrowed its etiquette from France, and there were gay tournaments, rich banquets, elaborate court functions. Spain was not far behind; and in Italy we find the same social tendency.

With the decay of feudalism we discover a movement that reminds us of the earlier French system of chivalry, but which applies this time to girls instead of boys. It became customary to send young girls from the homes of wealthy burghers, to the castles of high nobles. This was to enable them to acquire poise and polish, to make them familiar with the etiquette of the aristocracy.

IN MEDIEVAL TIMES

Stretching between the twelfth and fifteenth centuries is the period familiarly known as the Middle Ages. It is the period of medievalism—a period with its own peculiar ideals, practices, and expressions.

Spain, during this period, achieved an involved and extreme etiquette. Men and women ceased to be human beings with wills, and became "machines of reverence." Even the beggar asked each morning of his companion beggar, "Señor, has your Courtesy taken his chocolate?"

It is to the Spain of this period that we trace the extravagant and elaborate forms of courtesy that honeycomb fashionable society. The court etiquette of this country was complicated to the extreme, and precedence in public affairs was a matter of life and death. To enter a room in advance of someone higher in rank was the sin unpardonable.

France of the same period was a land of chivalry, elegance, politeness, fine manners. The ideals and courtesies that began in the time of Henry I remained until the decline of medievalism toward the close of the fourteenth century.

England of this era was a country of caste and pronounced caste restrictions. Court functions were elaborate but dull and formal, with none of the brilliance of the French court.

FROM THE REFORMATION ONWARD

At the dawn of the fifteenth century there was emerging in Italy an influence that was to make itself felt throughout Europe. It was a successor to the chivalry that had disappeared—"a rebirth of classic ideals and practices." We refer to the Renaissance which was born and nurtured in Italy but which quickly found its way into France and England. Social, political, and religious life responded to this new influence.

It was during the fifteenth century, also, that the middle class came into power. The death knell of feudalism had sounded, and chivalry had fallen into decadence. Towns and nations were being born. It was a period of great social

and political upheavals, known in history as the Reformation.

At the beginning of the Reformation, feudalism had not yet been completely conquered. There were mighty forces throughout the social life of Europe struggling for mastery. The nobility, joining the Crusaders, had left their estates in the hands of merchant princes who had accepted the property as security for money expended in preparing the crusading outfits. These merchants, as a consequence, became the ruling class during the early period of the Reformation.

There was a great impetus given to commerce and manufacturing. Various Mediterranean cities became the Western termini of the long voyage from the East—points for the distribution of manufactured goods to local trade centers. Venice and Genoa were two of the most important trading centers of that time.

Several important inventions played a large part in the industrial and political transformations that were now taking place. The compass increased the possibility for navigation. The astrolabe and the first crude firearms made their appearance. At this period also came the revolutionary invention of printing with movable types, and the manufacture of paper for the first time on a commercial scale.

It is clear that these developments were radically changing the social condition of the masses. Great cities were beginning to flourish. Trade was being extended, and the people were beginning to learn about other countries than their own. The effect upon the habits and customs of everyday life was tremendous.

From this period onward we find in Europe a fairly stable condition of etiquette. There were wars and revolutions that plunged nations temporarily into barbarism; there were magnificent courts like those of Louis XIV of France and Charles I of England that greatly influenced the manners and customs of the people. But on the whole it was the moneyed class that dominated—adding frills and fashions to the simple etiquette that had come down to them through the ages.

III

MODERN ETIQUETTE

THE BACKGROUND OF AMERICAN MANNERS

THE Hundred Years' War had just ceased when Columbus discovered America. All Europe was in a state of social turmoil. Feudalism was disappearing and cities were beginning to flourish.

During the two centuries that followed, Europe knew no peace. The countries were engaged almost continuously in armed conflict over religious and political difficulties. It was a time when new nations and new religions were being born.

It is not strange that great masses of people began to move westward, toward the setting sun—toward the New World. They were tired of war and of turmoil. They were weary with oppression. "It was not because America drew them on," says a writer on the subject, "but because Europe drove them out, that the colonists came to America."

And America had little to offer these brave first-comers—a chance to live in freedom, but freedom in a land fringed with forests and peopled with a strange red race. Freedom in a bleak wilderness across the sea, in a land cut off from their own land, under conditions that caused many a stout heart to falter, many a brave spirit to surrender in death.

The early American settlers lived in a state of society but little removed from savagery. Their homes were made rudely of logs. They faced the same sort of conflicts as our savage ancestors did long ages ago. They lived simply, as men and women fighting for existence always do.

And living here in virgin forests, cut off from the routine of living they once had known, banded together for safety and protection, these people came to understand the cloak

of hypocrisy that civilization sometimes dons. They discovered that the narrow social standards of the Old World would not fit into the bigness of their new life. They learned to appreciate one another for what they truly were. They realized that a million social trifles could not equal one "gesture of humanity."

Something big and beautiful entered the lives of these early men and women. It has lived on, reflected in the manners and customs of American life.

OUR PIONEER HERITAGE

There have been many forces at work in America, creating the social fabric which now exists. But there is nothing in American history more inspiring, nothing that has had a greater influence upon our social evolution, than the march of the army of pioneers across the continent.

In his *Social Forces in American History*, A. S. Simons says:

> The frontier has been the great amalgamating force in American life. It took the European and in a single lifetime sent him through the racial evolution of a hundred generations. When he had finished, the few peculiar customs he had brought from a single country were gone, and he was that peculiarly twentieth-century product—the "typical American."

The "typical American" is honest and sincere, with a sense of the true values and a friendly, courteous attitude toward everyone. That is the heritage handed down to him by the early settlers who braved the ocean to make their homes here.

The "typical American" possesses fragments of manners and conventions that are not American at all, but are borrowed from England, France, Spain. These Old World conventions have not entirely disappeared, as suggested in the quotation above, but have permeated our own social fabric and have become associated with American conventions. We cannot wholly escape this Old World influence, no more than we can escape the influence of our savage ancestry.

The "typical American" is, above all, courageous and un-

afraid, daring to do the thing he knows to be right, scorning all sham and artifice, recognizing no social forms that are not based upon instincts of genuine human kindliness.

The days of pioneering are not so far removed from our time as to have lost their thrill of romance and adventure. The power and glory of pioneering, the bigness and the beauty of it, can never be lost upon the true American spirit. Stalwart men cutting through the wilderness pushed out the frontier of the nation. Splendid women enduring untold hardships made homes for the men who were making a nation.

There was no opportunity to develop the subtleties of social life, no need for the polish that civilization demands. Here man met man in freedom. Here class restrictions vanished in the vast stretch of prairie and wilderness. Here people were—people. Life was lived simply, even crudely, but there dwelt in the hearts and minds of these pioneers a philosophy rich in the traditions of America's first settlers—tolerance, justice, kindliness, sympathy.

And that is our pioneer heritage. That is our generous American philosophy.

THE POST-WAR REACTION

Social life in America has developed with accelerated speed. The trappers, hunters, and explorers quickly emerged as a race of frontiersmen and Indian fighters. The pioneers moving across the continent planted the seeds of cities, and the cities quickly grew and flourished as the flood of immigration swept to these shores. Sleepy little villages clustered everywhere around them, each with its own set of social trifles brought over from the Old World.

But the social code established by the first settlers, and emphasized by the pioneers, became the standard of national life. Social trifles remained, conventions borrowed from the mother country became part of the community's social scheme. But the inspiring American philosophy found its way into the tiniest village, to the most remote farm—coloring

the whole fabric of American life with the ideal of tolerance, kindliness, and a wholesome hospitality toward everyone.

The railroad, the telephone, and the telegraph were tremendous amalgamating forces in this country. The small towns learned the ways of the city. Many of the old customs disappeared. The automobile was also of great influence, making it possible for the man or woman from a small town to visit the city frequently and mingle socially with city people.

The World War exerted a very great influence upon American life. At the call to arms, the boy from a tiny village in the Middle West came to march beside the boy who had lived all his life in a bustling city. The bootblack and the banker's son became buddies; and they carried with them to the front the bold ethics of the frontier. Race, pursuits, class distinctions—all vanished, crushed out beneath the tramp-tramp of marching feet.

Like the pioneers, they forgot social trifles but remembered the "gestures of humanity." A boy whose family had lived in Boston for generations entrusted a last message for his mother to a boy whose parents had been peasant immigrants. A big fellow from a farm out West, who had never heard of a finger bowl, gave up his life carrying water to a wounded comrade.

Naturally, there has been a tremendous reaction. Something of the Armistice Day fervor lives on. Many of the narrow social standards of the Old World have been torn down, and the beautiful philosophy of the New World has been enriched.

The change in the social code is discussed in a most interesting manner in *The Log Cabin Lady* (an anonymous autobiography). The writer relates her experiences at a splendid old estate in England, a proud old home from which three sons had marched into the war. Only one had returned —the youngest.

On the occasion of this visit, the son came in at tea-time from a cross-country tramp, bringing with him a young woman whom he introduced as one of his pals in the war.

That was enough. Lady R. greeted her as one of the royal blood. The girl was the daughter of a Manchester plumber. She had done her bit, and it had been a hard bit, in the war, and now she was stenographer in a near-by village.

There follows a vivid description of the girl's great service to her country:

The young captain told the story himself and his family enjoyed it, evidently admiring the Manchester lassie, who sat there red as a poppy. They did not bend to the plumber's daughter, nor seem to try to lift her to the altars of their ancient hall. Everyone met on new ground, a ground where human beings had faced death together. It was a sign of a new fellowship, deep and fine. There was no consciousness of ancient class. There was only today and tomorrow.

And the writer calls this the *American* spirit—"valuing a human being for personal worth." We had it here in America long before the war taught it to Europe. We have it today more than ever before.

PASSING OF THE AGE OF TRADITION

We are as yet too tradition-bound to realize fully what has taken place in the last decade. As Hugh Black says:

We stand at the doorways of tradition, blind to the open door of our own new day.

Through the struggles of colonization, through wars and industrial crises, through the hardships of pioneering and the rise of city luxury, America has gradually evolved its own distinctive etiquette. It is an etiquette that recognizes the value of common sense, and that refuses to recognize the stilted formalities of another age.

The ordinary book of etiquette still concerns itself with rules and regulations originated by ponderous gentlemen who lived in the Middle Ages or in the time of the Renaissance. But no power can crush the new simplicity and informality

that have grown up in American society. Slowly at first, but with ever increasing speed, this sane and sensible philosophy of manners has taken hold of the mass mind and has freed us from the traditional etiquette that belongs to another age than our own. This idea is acquiring new importance in those cultural European centers where the instinctive American gesture of friendliness was once regarded as crude and unpolished.

The outlook is profoundly interesting. There seems to be no parallel for it in history. We seem to be standing on the threshold of a new era, social and intellectual.

But it is neither advisable nor to be desired that we cut loose hastily from long-established customs or traditions. Our inherited civilization and culture are something we cannot very well forget. Tradition holds an important place all its own and should not be underrated. Great masses of people and whole churches rest upon it.

What we are doing here in America is tempering tradition with common sense. We are cutting loose from fads and fashions established by pompous dandies of the seventeenth and eighteenth centuries. But we are not forgetting the refinements of living that grew out of the Renaissance. Our etiquette is sane and wholesome, creating a sense of ease and comfort in social intercourse rather than a feeling of stiff formality and restraint.

THE NEWER TREND

And so the age of tradition is passing. We are living in a time of high-pressure civilization, and the dull, formal etiquette of other days is quickly giving way to a sensible and practical simplicity.

A quarter of a century ago any Southern gentleman would have told you that the carving of a chicken or a duck was an art, and an art that every gentleman must possess. Today, in ninety-nine families out of a hundred, the carving is done in the kitchen, because that plan has been found more convenient. And the art of carving is no longer regarded as one of the essentials of a gentleman.

Fifty years ago a young woman was considered well bred when she knew how to enter a drawing room correctly. Today, instead of carrying books on her head in practice to gain poise and haughty bearing, she opens the books to find out what is inside. And instead of sitting near a chaperon until someone invites her to dance, she uses the information obtained from the books to ensnare the handsome young college professor and engage him in a discussion of Einstein's theory!

Standards have changed, just as the machinery of living has changed. The typewriter was once frowned upon, and etiquette writers forbade its use in social correspondence. But modern etiquette accepts and welcomes so splendid a time-saver. There was a time when no one would have dreamed of inviting a friend to tea or dinner over the telephone, but now it is being done quite as a matter of course—except on occasions of formality.

The new etiquette introduces a fine simplicity that cannot fail to appeal to the person who has tired of the stiff, stilted, heavily formal etiquette of the past. But by its very simplicity and informality, this etiquette forbids the disregard of those rules and conventions, determined by good sense and experience, that are observed wherever well-bred people mingle. Unless you are acquainted with the customs that are now good form, you may find yourself exposed to many discomforts and embarrassments.

CONFORMING TO CUSTOM

Men are not willing that the rules they have established should be slighted; accordingly, they judge only by appearances.

Des Landes wrote that in 1724. It was true then, and it is true today. We are living in a world where we cannot be indifferent to the customs and conventions that have been accepted, unless we are willing to be unpopular, social outcasts. People judge us—like or dislike us—by appearances, according to the things we do and say.

John Galsworthy has one of his characters say:

For people brought up as we are, to have different manners is worse than to have different souls. . . . It's the little things.

It *is* the little things! An introduction graciously acknowledged. The right word at the right time. Courtesy on the crowded street car. The hundreds of little things we are called upon to do and say daily in association with our fellows. Only little things—but they make life finer, they win us friendships, they bring us pleasure and happiness.

Manners, however, are of secondary importance, and it is your *manner* that counts most. Manner is the spirit; manners are an expression of the spirit.

But how can your manner be right if you are not sure of your manners? How can you be poised, calm, at ease if you do not know what to do, what to say? How can you radiate cheer and good fellowship when you are tortured by doubt, embarrassed by mistakes? Whatever your personality may be, it can be improved and made more attractive by the added touch of complete self-possession.

Learn to conform to the established customs. Find out what is correct, and make it a practice to do that correct thing always, in private as in public; so it becomes natural and instinctive for you to do it—as simple as saying "good-morning." That will give you poise and confidence. It will make you sure of yourself. You will be able to forget about the details of conduct and devote yourself to your manner—to the enrichment of your personality.

THE VALUE OF GOOD MANNERS

In social life—and in business life too, though less pronouncedly—we seek the people with whom we can be at ease, the people whose manners do not offend us and in whose company we feel entirely comfortable. There is nothing that costs less and at the same time is of more value to you than good manners.

"Good manners" may mean many things. It may mean using a knife and fork properly. It may mean acknowledging

an introduction in a pleasing, gracious way. It may mean removing one's hat in the presence of ladies.

At a meeting of army officers during the Civil War, one of them began to relate a questionable story, remarking, as if to excuse his lack of good taste, that there were "no ladies present." General Grant, who was acting as chairman of the meeting, remarked: "No, but there are gentlemen"—and he refused to allow the officer to continue the story. That was good manners. It won for General Grant the respect of every man present.

Henry Ward Beecher, on a very cold day, stopped to buy a newspaper from a ragged youngster who stood shivering on a corner. "Poor little fellow," he said, "aren't you cold standing here?" The boy looked up with a smile and said, "I was, sir—before you passed." That was good manners of another sort. It brought warmth and happiness to the little fellow who had probably not heard a kind word all day.

Be truly interested in people. Look for the joy and the sunshine of life, rather than the gloom and the shadows. Be cheerful, kind, and courteous. Do nothing that will hurt anyone's feelings; say nothing that will cause anyone pain. Try to scatter a little happiness wherever you go. Above all, be courteous and considerate no matter what the circumstances.

You will be surprised at the dividends your good manners will pay. You yourself will be infinitely happier. You will make friends wherever you go. You will be conscious of a new sense of power and assurance in your contact with people.

THE HABIT OF COURTESY

In the American ideal of etiquette, courtesy ranks high. The new simplicity and informality that characterize American life permit of no rudeness, no discourtesy in our contact with one another.

We have seen (Chapter I) how restraint of the impulses and regard for the rights of others formed the foundation of social law. In the smoothly organized society of today,

as in the clan of long ago, a regard for others is what makes life pleasant and agreeable.

Della Casa, the Archbishop of Benevento, who wrote on manners and on etiquette in the sixteenth century, taught and believed that the real foundation of good manners was to be found in the honest desire to please. Courtesy is a fine expression of this desire to please. That is why, if you are courteous, you win instant courtesy in response.

As the very word indicates, courtesy is a flowering of the courtly ideals of the Middle Ages. At first the word was used in connection with the court. Later came the word "gallantry," in connection with the gallants, the men of the world. And later still came "civility," a word intended to include everyone and not merely the members of a group or class.

But the word "courtesy" has remained, perhaps, because of the romance and traditions associated with it. Courtesy means a kindly, considerate attitude toward everyone. It is an expression of good fellowship, a symbol of fine breeding. It springs naturally from the kindly heart. It is the manner of the man or woman gently bred.

You will find it worth while to cultivate the habit of courtesy. School yourself to be courteous and kindly at all times, even under the most difficult conditions. *Think* courtesy no matter where you are or with whom you happen to be, and make every effort to avoid the little discourtesies into which it is so easy to slip. Be as kindly to the little newsboy as you are to the person you most admire. Be as polite to the irate train conductor as you are to your guests at tea.

Before long you will realize that you have developed an unconscious courtesy. You will be kind because kindness dwells in your heart. You will be courteous because courtesy has become your natural manner.

And courtesy is contagious! A conductor with an honest desire to please can make a whole coach of passengers "feel good." A courteous man or woman at a party can make everyone feel comfortable and at ease. Courtesy radiates good

cheer, and good cheer is catching. People cannot be rude or unkind to you if you have the habit of courtesy.

CULTIVATE A TRUE SENSE OF VALUES

It is of paramount importance, for the sake of your own social happiness, that you cultivate a sense of the true values in people. That is one of your first duties to yourself, if you want to live the sane and wholesome philosophy of manners that America has produced.

Writing of the fires of the World War, and the terrific fusion that they have caused, Dr. Frank Crane says:

> It is not too much to hope that there shall appear those convictions that shall insure the beginnings of a better order.
>
> We shall realize the worth of a man. We cannot cease hero worship, for it is instinctive in us. We must have our pedestals. But in the future we shall not erect upon them the statues of kings and princelings whose conspicuity is due to the accidents of birth, nor of shrewd millionaires who have outwitted their fellows in the struggle for possessions, nor of military adventurers who have seized the opportunity of a people's misery to exalt themselves; but our admiration shall be rather for those who have followed the example of Abou Ben Adhem and have had their names written among those who best love their fellow men.

Do not estimate people for what they possess, but for what they are. The glorification of money and the display of wealth are essentially vulgar. The truly well-bred man or woman has simple tastes and fine discrimination, judging people not by their bank accounts or their ancestors, but by their own worth.

Never treat anyone with contempt. Remember that Turner, the painter, was the son of a barber, and the great Cardinal Wolsey, the son of a butcher. Bunyan was a humble tinker, Ben Jonson, a bricklayer; Copernicus, a baker. Lincoln was a "common man" without education or polish. Genius rarely rises from the ranks of the millionaire. Will you value the people you meet for the dollars they possess, or for their honest value as men and women? There is at least one fine and admirable quality in every person. Find it.

A sense of values will teach you to have a good-humored tolerance of others. It will teach you to be in sympathy with whatever society you are mingling, to look for beauty everywhere. And you will find it, for whoever looks for beauty finds it—even in ugliness.

ON BEING "DIFFERENT"

Anyone can adopt peculiarities of manner or dress in the mistaken belief that this expresses personality. But it takes courage and sincerity to be yourself.

It is far easier to develop one or two peculiar mannerisms than to bring your personality to a flowering of its own richness and beauty. But do not be under the mistaken impression that by being "different" you are expressing your *self*. You are not. To express self requires no effort; the personality needs no advertising. It is eloquent, but with a gentle eloquence that is entirely unobtrusive.

Of course, if you are "different" you will attract attention to yourself. But to attract attention is not desirable. It borders too close upon vulgarity.

Many people actually glory in being regarded as eccentric, believing that this separates them from "the crowd." But eccentric means *away from the center*. What these people are doing, really, is separating themselves from the center, the heart, of humanity. The world will glance over its shoulder at them, may even be interested or fascinated for a moment, but will not throw wide its arms in welcome.

If you want to be well liked, be yourself. Forget the peculiarities of manner or dress that make you "different" from the very people with whom you must mingle to find real happiness.

We are all of us very much alike in the fundamentals of life, and we distrust instinctively those persons who are, or who pretend to be, different from us. We will lionize such persons for a season, talk about them and write about them in our newspapers—but we will not love them as we love our simple, kindly, lovable next-door neighbor who is always sane and sensible.

THE FETISH OF PUBLIC OPINION

There is, again, the other extreme—the fear of being oneself, the fear of doing or saying what one knows to be right. Too many of us are governed by public opinion, concerning ourselves more with what people think of us than with an expression of our own true selves.

Be reasonable in conforming to custom, but do not let your personality be lost in a desire to please everyone. Be able to say "Yes" when you want to say "Yes," "No" when you want to say "No." Do not be childishly fond of your own opinions, and be careful to avoid hurting anyone's feelings. The social ideal is self-respect plus a respect for others.

There is a charm in candor. There is charm in the straightforward and truthful character without guile. The well-bred man is honest, without fear of public opinion. But he does not make himself a brute over it. If the thing he has to say is in some way painful or disagreeable to those who are present, he asks himself: "Is there any real necessity for saying it?" His manner is never aggressive. He is truthful but not blunt; he is sincere but not rude. He makes allowances for the differences of character and temperament in people. He is never actuated by dislike, but always by fairness.

WEARING THE MASK OF PRETENSE

We all like to pretend, now and then. The court jester plays that he is king. The little girl with her dolls pretends that she is mother, and the boy with his bow and arrow is a brave Indian fighter. Grown men and women sometimes play at make-believe.

That is all very fine. It would be a dull world indeed if we did not stroll occasionally on the magic carpet of fancy.

But pretense for the purpose of impressing others is distinctly vulgar. No well-bred person pretends that he has more wealth or more education than he really has. No well-bred man or woman affects friendship with prominent people with whom he or she has had but passing acquaintance. It is

usually those who are not well bred who feel the need for pretense, using it as a tool to gain them social recognition.

In this respect, however, it defeats its own purpose—for pretense cannot long deceive. The mask is bound to slip down, in unexpected moments, and no amount of cleverness can conceal the mockery of sham. Too many of us wear these masks of pretense, little realizing that the true life mask underneath is far more beautiful, far more interesting, infinitely more worthy.

Let us, then, be truly and sincerely ourselves, fearing nothing except injuring others, affecting nothing except a whole-souled interest in our fellow beings, living the simple, generous philosophy that is America's heritage.

IV

THE LITTLE COURTESIES OF DAILY LIFE

THE TRUE AIM OF ETIQUETTE

THE final test of breeding is not whether you can give a formal dinner or make a correct introduction, but whether you can mingle comfortably and pleasantly with other people.

Etiquette, in its truer sense, is concerned with those rules of the "game of life" which make it easier and simpler for us to mingle with one another. The primary and fundamental rule is a regard for the rights and the feelings of others. Arnold Bennett says:

> I cannot too strongly insist that the basis of convention is a symbolism, primarily meant to display a regard for the feelings of other people.

The conventions that etiquette requires us to observe are, to use a familiar term, "the survival of the fittest." They are the rules and regulations that have been tested by one generation after another and found good. They are sane, sensible rules of conduct that save time, prevent misunderstanding, and make social contact more smooth and comfortable.

An infallible indication of well-bred people is the desire to be liked. And no man or woman is liked who is constantly treading upon the established conventions, who is discourteous, who says and does things that are painful or disagreeable to others.

We are living in a world where we cannot be blind to those around us. We have a social duty even to the strangers we meet. People are quick to recognize courtesy and eager to

respond to it. A pleasant face and a courteous manner are excellent protection against the discourtesies and the rudenesses of other people. Observe the rules of courtesy and you will find yourself progressing easily and happily through the world, making friends wherever you go.

WHAT IS POLITENESS?

One of the first rules of courteous observance is to be polite. Many of us cherish a mistaken notion as to what politeness really is.

John Wolcott Phelps says:

> The essence of politeness consists of so conducting ourselves, in word and manner, that others may be pleased both with us and with themselves.

That is an ideal definition. It sums up perfectly the real meaning of politeness.

If a singer asks you about his voice and you tell him that you found it raspy and harsh, that is unkind and inconsiderate. If you tell him that you regard it as a clear and beautiful voice, that is insincere and untruthful. But if you tell him that you liked the nice, quiet way in which he finished, or the clear way in which he expressed his words, that is polite.

If a door is open and there is a draft that annoys you, to rise and close the door is an ordinary, commonplace act. But if you are not even conscious of the draft and you rise to close the door because you notice that it is disturbing someone else in the room, that is an example of true politeness and fine consideration for others.

Politeness is actuated by a spirit of service and fellowship. The well-bred man is polite instinctively and with no thought of impressing others. He is as polite in the street car, at business, or in his home as he is at the most formal and ceremonious function.

COURTESY IN THE STREET

There are countless trifling tests of good manners that distinguish the well-bred in public. Dr. Frank Crane says:

> Your manners are the printed page on which people read of what you are inside.

In the street, think a little of others and try not to inconvenience anyone in any way. Never walk directly in front of an oncoming person, but move a little out of the way. Don't carry an umbrella or stick carelessly. Avoid getting into the way of people who are obviously hurrying to get somewhere.

A man does not sandwich himself between two women when walking with them in the street. He takes the curb side of the pavement whether he is walking with one woman or with several.

While walking with a woman a man does not link his arm in hers, grasp her by the elbow, nor offer her his arm, unless it is to guide her through a crowded street or protect her from traffic.

Never call a person's name in public if it can be avoided. In conversing, do not make personal remarks or expose your private affairs to passers-by. Remember that the well-bred person never attracts attention to himself.

When greeting people in public, bear in mind that a quiet, unobtrusive manner shows good breeding. You can be cordial without making yourself conspicuous. Greet your intimate friends with a cheerful "Hello!" but do not shout it so others turn around to see what has happened. Greet acquaintances with a courteous nod of recognition or a friendly "How do you do?"

It is discourteous to stop on a busy thoroughfare to chat with someone you have met. If you meet an old friend with whom you would like to have a little talk, walk on with him slowly instead of standing and getting in other people's way.

Perhaps a stranger accosts you in the street and asks for

information. He may be looking for a certain street or number, or he may want to be directed to a certain store or office. If you cannot be of assistance to him, show by your manner that you are sorry, and be as courteous as you know how. Direct him, if possible, to someone who can give him the information he wants. If you can direct him, do not stop and attract attention by your gestures, but explain as simply and clearly as possible what he wants to know. Walk on a bit with him and give your directions in the same tone of voice you would use for ordinary conversation.

In time of accident, be courteous enough to keep out of the way unless you can be of service. The greatest test of good manners is to be able to keep calm and poised even under the most distracting circumstances.

WHEN THE MAN OFFERS HIS ARM

A gentleman always offers his arm to an old lady or to an invalid.

He offers his arm to a woman companion when crossing dangerous streets, walking down the steps of a house after dark, crossing a narrow bridge, or walking over a rough piece of road.

He offers his arm during a sudden storm or shower to help his companion to a place of shelter. If they come to a puddle of water, he crosses first, and from the other side offers her his hand to help her across.

The man who helps a woman into an automobile or onto a street car may put his hand under her elbow to assist her. In leaving the car the order is reversed; he alights first and offers her his hand.

It is never correct for a man to take a woman's arm.

BOWING IN PUBLIC

The first and invariable rule is that the woman always bows first when meeting man acquaintances. Here, as always, etiquette is tempered with common sense, and when a man

and a woman who are friends meet in public they will greet each other simultaneously, impulsively, without stopping to consider who should bow or nod first.

Two young women meeting in public greet each other simultaneously. When one of the women is married and the other unmarried, and they are meeting for the first time after an introduction, the bow of recognition should come from the former. Younger people, of the same sex, wait for the first sign of recognition from the older person.

No well-bred person "cuts" an acquaintance. That is, no person who is truly courteous and kind fails to acknowledge a bow or smile, unless it is because of some extreme offense committed by that acquaintance. If, for some very good reason, you do not wish to continue an acquaintanceship, you can indicate it without a deliberate "cut." You can keep your eyes averted, or you can bow or nod with extreme formality.

People who meet often during the day need not bow nor greet each other each time they meet. A smile or glance of recognition is all that is necessary.

As for the bow itself, it should not be a deep, flourishing, exaggerated bow, but a slight inclination of the head accompanied by a cordial smile or a word of greeting.

THE HANDSHAKE

The handshake is a natural and instinctive gesture of friendliness. It comes down to us through long generations from the time of the cave man who extended his weapon hand, unarmed, as a symbol of his desire for peace. Today it is so natural a part of our civilized personality that we do not even stop to think about it.

When you meet an intimate friend in public, the bow or nod of recognition seems too formal, too cold. You want to express greater pleasure and cordiality. Do not kiss, for that is bad taste in public. Let a warm, firm handclasp carry your message of greeting.

There is an art in handshaking. One must neither grip the hand so that it paralyzes the fingers, nor hold it in a slack, weak pressure without the slightest warmth or life. The correct handshake is brief; the hands are clasped together firmly for a moment; there is a feeling of strength and warmth—and that is all. There is no violent shaking, no exaggerated motions. Let your handshake express your personality. With strangers particularly let your handshake be warm and cordial, for it carries with it either a feeling of friendliness or a feeling of irritation.

When two men meet in public they generally offer their hands in greeting, unless they are comparative strangers. A man does not offer his hand to a woman unless she offers hers first; but if they are intimate friends they offer their hands at the same moment. All people who know each other and stop for a moment when meeting shake hands; but the handshake is not necessary between acquaintances, who merely nod and pass on.

Etiquette at one time required the gentleman to remove the right glove before shaking hands with a woman. But common sense quickly found this custom awkward and impractical. It was far from graceful to see a woman with her hand extended while the man tugs frantically at his glove!

This custom gradually gave way to the custom of saying, "Pardon my glove!" when shaking hands with a woman. But this, too, has fallen into disuse and is no longer considered good form. The gentleman accepts at once the hand that is offered him, returns the handshake with warmth and cordiality, and makes no excuses for being gloved.

RAISING THE HAT

Like the handshake, the raising or lifting of the hat is a conventional gesture of politeness and courtesy. A gentleman raises his hat:

When he is in a club, hotel, or apartment-house elevator. (The elevator in a business building or store is regarded as

a public place, and it is not necessary to remove the hat.)

When he meets a woman in the street and bows to her in greeting.

When he is walking with a woman and they meet a man who is known either to him or to her.

When he greets an elderly man, a superior in office, a clergyman, or a man of distinction.

When the American flag is carried by, or when the national anthem is played.

When a funeral passes by, or when in the presence of death.

SOME SPECIAL OCCASIONS

If a man stops to speak to a woman in the street, he removes his hat. He does not replace it until they go their respective ways, or until they resume their way together. If it is a very cold day, he may ask permission to replace his hat; or the woman herself may suggest that he do so.

If a woman drops her bag or gloves, the man who picks them up hurries ahead of her, offers the bag or the gloves, and says, "I believe you dropped this!" or, "Doesn't this belong to you?" The woman should accept her property simply, without fuss, and say, "Thank you!" cordially to the man who has returned it. He raises his hat and turns away instantly. There is no further conversation.

Of course, circumstances alter cases. If the bag contained valuables, and if it were returned by a man who looked as though he could use it, a reward should be offered. But here great tact is needed. You must not hurt anyone's feelings. Your manner is more important than what you say or what you do, and if the reward is refused you must not insist.

When taking leave of a woman, or of a group of people which includes a woman, the gentleman raises his hat. If there are no women in the group and all the men are intimate friends, he may omit the gesture of politeness.

The man who rises in a street car or subway to give a woman his seat, raises his hat. If he is thrown, by a lurch of the car, against a man or woman, he raises his hat and apolo-

gizes. If he enters a crowded car with a woman and another man rises to give her his seat, he raises his hat in acknowledgment. If he asks a man for information, he raises his hat when thanking him. If someone asks him for information and thanks him, he raises his hat in acknowledgment.

The gentleman neither accepts courtesies nor extends them to others without raising his hat.

HOW TO RAISE THE HAT

There is an old proverb that says, "A hat raised half-heartedly is a courtesy without charm."

Since hat-raising is a gesture of courtesy, why not make it courteous? Profound and elaborate bows are not in good taste and not desirable, but a nod of the head and a cordial smile should certainly accompany the little polite act of raising the hat. The custom of touching the hat, instead of lifting it, is unmannerly and lazy. The hat should be lifted from the head, even if one is greeting another man, and the nod and smile should carry the thought, "There is Mr. So-and-so! How glad I am to see him!"

The high hat or the derby is lifted by holding the brim directly in front, lifting it high enough to escape the head easily and bringing it forward a few inches. A soft hat may be taken by the crown instead of the brim, lifted slightly from the head and put on again. While lifting the hat the head should be inclined slightly.

IN THE STREET CAR AND SUBWAY

It should not be necessary to warn persons who come to see rare and costly engravings that they must not touch them, nor persons visiting art museums that they must not touch the marble statues with their canes. Yet it *is* necessary.

Nor should it be necessary to warn people not to be boisterous, rude, discourteous in street cars and subways—yet it is. Even people who are ordinarily well bred and well mannered forget to be courteous where courtesy is most necessary.

The rough-and-tumble manners of people in subways and street cars is not necessary and not forgivable. We can forgive haste and even crowding when such things are unavoidable. But we cannot forgive the man nor the woman who is careless of other people's comfort, who pushes in and out of cars or trains without a thought for the others around him, who stumbles against people and tramples over feet without so much as an apology!

There may not be time for a polite, "I am so sorry!" in the subway or car, when one has been thrown, by a sudden lurch, against another passenger. But there can be no excuse for hurrying ahead without at least a glance of regret, that little smile of understanding which carries with it the thought, "I am so sorry but it was unavoidable. Too bad the cars are so crowded."

To the really well-bred person, boisterous manners—on the street car as in the ballroom—are unthinkable. A person of fine taste and breeding never, by word or action, attracts attention to himself. He talks in quiet and subdued tones. He does not laugh so loudly that he attracts the attention of everyone in the car. He is gentle and courteous in his manners, never stooping to quarrel in public, always "turning aside wrath" with a quiet and kindly word.

WHO PAYS THE FARE?

Car fare is so small an item that the woman may permit the man she meets in the street and with whom she boards the car, to pay it. But if a man finds himself by chance next to a woman of his acquaintance in the car, he should not offer to pay her fare. If he does, and if she does not want to feel obligated to him even for this slight amount, she may say, "I have the change," and give it to the conductor. No gentleman will insist upon paying a fare when the woman has indicated her intention of paying it herself.

The woman who meets an acquaintance in a restaurant does not permit him to pay for her meal unless he has specially invited her to join him.

It is becoming more and more customary for women to pay their own way, and it is both awkward and in poor taste for men to press the point. It is only when the woman is definitely invited to the theater or to dinner that the man assumes all obligations.

GIVING UP THE SEAT

The gentleman still gives up his seat to the lady, despite the fact that, according to Dr. Eliot, "there is a general coarsening of manners."

Etiquette generously forgives the tired elderly man who retains his seat in the crowded subway while raucous-voiced girls, frankly chewing gum, swing from the straps in front of him. But even this tired man, being essentially well bred, will courteously rise and offer his seat to an elderly woman, or to a woman with a child in her arms, or even to a man older than himself.

The man who shuffles half-heartedly out of his seat and steps aside without a word or gesture while a woman standing near by accepts his place is expressing only half a courtesy. The woman is grateful for the seat, no doubt, but she feels a little uncomfortable. She does not like to feel that she is depriving the man of a seat he wants, and the man's attitude gives her exactly that impression. How much more comfortable she would have felt if he had said: "Won't you have my seat?" or even if he had only smiled cordially and nodded!

Whether she accepts or declines the seat offered her, the woman should be gracious and courteous. If she does not express the words "Thank you!" her smile and nod of acknowledgment should convey the thought, "How very nice of you to offer me your seat!"

If she expects to leave the car at the next station, the woman may decline the seat that is offered her, saying, "Thank you! I am getting off at the next station." But she should not refuse the seat if she is remaining in the car, for this would be rude and discourteous to the man who offers it.

COURTESY ATTRACTS COURTESY

Do not wear your courtesy like a watch, to take it out now and then when you want to impress people. Be courteous always, not only in the street and on the car, but in shops, at the theater, wherever you go, with whomever you happen to be.

Radiate cheerfulness wherever you go. Recall, with Barrie, that "Those who bring sunshine to the lives of others cannot keep it from themselves." Make people feel at ease. Do little kindnesses, express little courtesies, overlook the little rudenesses of other people. Never make another person appear ridiculous, and rather hurt yourself than injure the feelings of another.

Remember that courtesy, like a boomerang, will return to you who send it into the world. Be courteous to everyone, and you will attract courtesy wherever you go.

Be gentle; be kind; be simple in your tastes and sincere in your actions; let everything you do and say be governed by a desire to please others. For these are the things that distinguish a fine character.

V

INTRODUCTIONS

HOW TO INTRODUCE

THE introduction is a social device for placing two or more people on a friendly and comfortable basis.

To introduce correctly is more than a matter of form. You must be able to create an immediate friendliness between people who are meeting for the first time. You must be able to lead these strangers into smooth and pleasant conversation. Only a clumsy introducer will exchange names and permit an awkward pause to follow.

A scientist and a student meeting in your home for the first time might be introduced in this manner: "Mr. Rogers, may I introduce Mr. Brown? Mr. Brown is matriculating at Columbia this year." This leads the young man and the older man gracefully into a conversation concerning various studies, and they feel at ease in each other's company.

Of course a great deal depends upon the strangers themselves. If they are friendly and cordial, conversation will move forward and there will be no awkward, embarrassing pause. To introduce them skilfully and draw them at once into conversation is to give them a pleasant opening.

THE CORRECT FORM

For all ordinary occasions, the plainest and simplest form of introduction is best. One may say: "Mrs. Johns, may I present Mrs. Brown?" or, "Mrs. Johns, Mrs. Brown." The second form is less formal. The word "present" is not expressed but it is understood.

A younger person is always presented to the older or more distinguished. But a man is invariably presented to a woman, no matter what the difference in age may be. The exceptions to this rule are when a woman is introduced to the President of the United States, to a cardinal, or to a reigning sovereign.

The correct introduction of either man or woman to the President is: "Mr. President, I have the honor to present Mr. (Mrs.) Brown."

To a cardinal, the introduction would be: "Your Eminence, may I present Mrs. Brown."

The introduction to a king or queen is very simple. Only the name of the individual being presented is uttered. The person making the introduction simply says: "Mrs. Brown!"

When two women are introduced, the younger is presented to the older. If Mrs. Brown is an elderly woman and Mrs. Smith a recent bride, the correct introduction is: "Mrs. Brown, do you know Mrs. Smith?" or, "Mrs. Brown, this is Mrs. Smith."

An unmarried woman is always presented to a married woman in this manner: "Mrs. Brown, may I present Miss Smith?"

Similar distinctions are made when introducing men. The younger is presented to the older, the unmarried man to the man who is married. Where there is no difference in age, title, or dignity, the best form for the introduction is: "Mr. White, Mr. Brown" with no particular emphasis on either name.

SOME SPECIAL INTRODUCTIONS

When introducing a highly distinguished man, a mother would present her daughter to him in this fashion: "Mr. Harris, my daughter Ellen"; but to a young man she would say, "Mr. Harris, have you met my daughter?" If the daughter is married she says, "My daughter Mrs. Johnson."

Do not use Mr., Mrs., or Miss in introducing members of your family, if you can possibly avoid doing so. A husband, a wife, a son or daughter, a brother or sister, can always be spoken of as such. For example, a woman introducing her

husband to another woman would say: "Mrs. Harris, may I introduce my husband?"

A daughter introducing a young woman to her mother may use either of these two forms: "Mother, may I present Miss Harris?" or, "Mother, Miss Harris."

A young man might be introduced in this way: "Mother, this is Mr. Jones."

INCORRECT FORMS OF INTRODUCTION

There are several forms of introduction in popular use that are in poor taste and should be avoided. They are awkward, unpolished, and show a lack of social distinction.

The phrase, "Let me make you acquainted with" should never be used, nor the phrase, "I want you to shake hands with." No well-bred person uses the word "meet" in making introductions, as for instance, "Mrs. Brown, meet Mrs. Smith." Nor is it correct form to say, "Mr. Jones, Mrs. Smith! Mrs. Smith, Mr. Jones." It is quite enough to mention each name once.

It is extremely bad taste to use the phrase "my friend" in making introductions. If you introduce one person to another and call one of them your friend, you imply that the other is not.

GROUP INTRODUCTIONS

A person is never introduced to a group on a formal occasion when a great many people are present. At a small luncheon or dinner the hostess introduces her guests individually to one another; but at a large ceremonious luncheon or dinner, she introduces only those who are nearest. All those who meet under a friend's roof are automatically "introduced," and it is quite correct to talk to neighbors at table whether formally presented or not.

On informal occasions, a newcomer may be presented to a small group of people, instead of to each person individually. The form would be, "Mr. Jones—Mr. Roberts, Mr. Frank, Mr. Brown." If there are women in the group, it is better

form to make the introductions individually. Under no circumstances is anyone ever led around a room and introduced to various groups of people.

WHEN TO INTRODUCE

Never introduce people to each other unless you are quite certain that it will be agreeable to both. If two young women of your acquaintance have been attending the same church for several years and neither greet nor recognize each other, you may assume that they wish to remain strangers.

A wise plan is never to introduce unless it is necessary to do so. There are various social occasions that demand proper introductions, and these we shall presently discuss. But for the moment let us concern ourselves with those occasions when an introduction is unnecessary.

In the street, for example, introductions are rarely made. Let us pretend that you are walking in the street with another man and you chance to meet a young woman who is an acquaintance of yours but a stranger to your companion. You raise your hat and greet her, and your companion raises his hat as a mark of courtesy and politeness. But you do not stop to make introductions. Even if you do stop, for a brief moment, you do not introduce your companion. But if the young lady joins you and walks on with you, an introduction becomes necessary.

If two young women are walking together and they meet a third who stops to speak to the one with whom she is acquainted, the other walks slowly on. She does not stand by awkwardly, waiting for an introduction. The newcomer should remain for but a brief moment, or if she is asked to join the group they walk on together, overtake the girl who has walked ahead, and introductions are made. A newcomer should never join a group unless invited to do so.

THE NECESSARY INTRODUCTIONS

Listed here are the occasions and circumstances that require introductions. You should always introduce:

Two people who express a desire to meet each other.

Guests at a small luncheon or dinner, and guests at a house party.

Partners at a large dinner. (If this introduction is overlooked, the people sitting next each other at table may introduce themselves. The woman says first, "I am Mrs. John Kendricks." The man replies, "How do you do, Mrs. Kendricks. I am Harris Smith.")

The fellow players in any game, such as the four who are at the same bridge table.

The man or woman who is a stranger in a small community.

The friend one brings to a club.

The friend for whom one has asked an invitation of the hostess. (Here the correct form of introduction would be: "Mrs. Harris, this is Mr. Brown. You said I might bring him this evening.")

The newcomer at a place of business. (He should be introduced at once to all who will be his immediate associates.)

WHEN THE NAME IS NOT HEARD

It is not good taste to ask anyone point-blank what his or her name is. If the hostess does not pronounce the name clearly and you are not sure whether the newcomer's name is Miss Davis or Miss Harris, avoid mention of the name. Or if you wish to know the young lady's name, it is perfectly permissible to say: "I'm awfully sorry, but I did not hear your name clearly," or, "Did Mrs. Roberts call you Miss Harris? I'm sorry, I did not hear very well."

Do not attempt to guess at a name that is not heard distinctly. It is much wiser to ask and be correct than to guess and be corrected.

THE INDIRECT INTRODUCTION

There are occasions when it seems desirable to make an indirect introduction. The purpose of this type of introduc-

tion is simply to include in a conversation someone who has been left out, or someone who has just arrived.

For instance, Dr. Brown is giving an informal chat on a subject in which everyone is interested. Mr. Smith arrives late, and he is a stranger to Dr. Brown. The hostess does not break off the thread of the conversation to make formal introductions, but says, "Do go on, Dr. Brown. I am sure Mr. Smith will be tremendously interested in what you are saying." Of course, this is correct only at a small gathering. If there were many people present, not even this indirect introduction would be made. Later in the evening, perhaps, the hostess would present Mr. Smith to Dr. Brown.

The hostess at a large dinner or luncheon often makes use of the indirect introduction to draw her guests into conversation without stopping for formalities. Thus, while conversing with one guest, she turns to another and says, "Mrs. Jones, Mrs. Smith was just telling us about the famous picture that has been brought to America. Have you seen it at the museum?" The guest addressed joins in the conversation, and the hostess's purpose is achieved.

THE ACKNOWLEDGMENT

Unless one knows precisely what to say when introduced, there is likely to be an embarrassing pause. Generally speaking, the simplest and most natural thing that occurs to your mind is the best thing to say if it carries with it a note of cordiality. All formulæ are stiff and stilted. The following forms will help you to know what is correct and what is incorrect. Add the tone of cordiality, the word or two that takes it out of the commonplace, and you have a graceful, courteous acknowledgment.

The formal greeting or acknowledgment is, "How do you do?" Sometimes the name is added, as "How do you do, Mrs. Brown?" If Miss Smith were introduced to Mrs. Brown, it would be Mrs. Brown who would say, "How do you do?"

A hostess rises to receive all introductions and to greet all newcomers. She offers her hand to both men and women. But

a woman guest remains seated when introduced to a man, or when she is one of a group to which a woman guest is presented. She rises when greeting her host or the hostess, an elderly or distinguished man, a guest of honor, an elderly woman.

A gentleman always rises when introduced. If the introduction takes place in the street, he lifts his hat and bows slightly. To another man he offers his hand in greeting.

Occasionally a hostess will unknowingly introduce to each other two men, or two women, who have been for a long time on unfriendly terms. Under such circumstances, the tactful and courteous thing to do is to nod and say, "How do you do?" as though you were a stranger. This will avoid embarrassment to everyone concerned. It is not necessary to remain nor converse with the person to whom you have been introduced.

CORRECT AND INCORRECT FORMS OF GREETING

Under no circumstances is it correct to say, "Pleased to meet you." This phrase, though popularly used, is in poor taste.

For a cordial, informal acknowledgment one might say, "I am delighted to know you!" or "This is indeed a pleasure!" It is not so much what you say as how you say it. These two phrases, if repeated in parrot-like fashion, sound stilted and unnatural. But give them the proper tone of cordiality, let them be accompanied by a gracious smile and a warm handclasp, and you have the ideal acknowledgment. Particularly if you follow immediately with a remark that opens up an interesting conversation.

If you have been looking forward to an introduction, if you have heard, through friends in common, about a certain man or woman, it is correct to say in acknowledging the introduction, "How do you do, Mrs. Blank. I have been wanting to meet you for some time." If Mrs. Blank is a sort of celebrity in her own particular social circle, the phrase, "I have heard so much about you," may be added. But such

greetings are not in good taste when addressing a person of note, such as a famous artist or a celebrated musician. The greeting should be, simply, the formal "How do you do, Mr. Roberts."

The stiff, formal bow has disappeared with the high handshake and the low curtseys of our grandmothers' day. Today the correct bow is simply a nod of the head and a genial smile. When a stranger is presented to a group of guests already assembled, his bow should include the whole company.

TAKING LEAVE

When parting from a new acquaintance with whom you have been talking, observe these rules:

If you are a man, do not offer your hand to a woman unless she makes the first move. Rise when she rises.

If you are a woman and you have been talking with a man, you may simply nod, smile, and say "Good-bye" or "Good-night." If you wish to be more cordial, offer your hand and say, "Good-bye, I am very glad to have met you." While it is perfectly correct for a woman to use this phrase, it is better taste for the man to avoid it. For the man to say, "Good-bye, I am very glad to have met you," is regarded as somewhat a presumption; he should wait until the woman has expressed her pleasure before he expresses his own.

If you are a young woman who has been introduced to an elderly woman, wait for her to make the first move at parting. If she offers her hand, you take it; if not, you do not offer your own. It is good form to rise for an elderly woman, but it is not necessary to rise when a woman of your own age takes leave. If your conversation with the elderly woman has been particularly interesting, she may say, "Good-bye, Miss Blank. It has been a great pleasure to meet you." Your response should be a cordial, "Thank you, Mrs. Roberts."

When taking leave of a group to which you have been presented, it is not necessary to bid each one "good-bye" separately. A cordial "Good-bye!" or "Good-night!" with a

smile that includes everyone will suffice. No one ever leaves a dinner, party, or reception without taking leave of the host and hostess, but it is not necessary to seek out each person to whom one has been introduced and bid him or her a separate farewell.

Business introductions should always be brief and concise. When taking leave of someone to whom you have been introduced in business, say, "Glad to know you." If the meeting has taken place in his own office, you may say, "Delighted to see you." Never use the word "delighted" unless you are quite certain that the introduction has been as pleasing to the other person as it has been to you.

It is poor taste to linger after you have indicated a desire to leave; just as it is poor taste to keep someone standing in conversation after he or she has expressed a desire to leave. When you are ready to go, take your leave quickly, briefly, but not in a manner that will seem curt or rude. Take your leave in as courteous and cordial a manner as you know how—and go. Well-bred people never embarrass others and themselves by long, awkward leave-takings.

FUTURE RECOGNITION OF AN INTRODUCTION

The broad, general rule to remember is that the first intimation of recognition comes from the woman to the man, from the higher in rank to the lower, from the older to the younger.

For instance, Mr. Roberts was presented to Mrs. Blank at a dinner. They were not partners at table, and they did not talk together. At the home of a common friend they meet again, and it is Mrs. Blank who smiles in recognition and says, "How do you do, Mr. Roberts?" She does not cross the room, however, but waits until she is near enough to greet him.

Mr. Roberts nods in recognition and replies, "Delighted to see you, Mrs. Blank." Or, more formally, "How do you do, Mrs. Blank." He does not offer his hand, but takes hers at once if it is offered him.

The privilege of continuing or ending an acquaintanceship rests with the woman. That is why it is not considered good form for the man to make the first sign of recognition. This applies, however, only to the first meeting after an introduction. Thereafter common sense becomes the better part of etiquette, and the man and the woman greet each other cordially, simultaneously, without thought of precedence or rule.

It happens occasionally that two people are introduced for the second time. If the occasion is a formal one, they should acknowledge the introduction with a cordial, "How do you do?" and not attempt to make explanations, as this would be embarrassing to the person making the introduction. But if the occasion is informal, the previous introduction may be recalled.

Let us pretend that Miss Stone and Mr. Brown have already been introduced. They meet again at a dinner party, and Mr. Brown is presented to Miss Stone by the hostess. He says, "I believe I have had the pleasure of meeting Miss Stone last week." And Miss Stone replies, "How do you do, Mr. Brown. I am glad to see you again."

Perhaps Mr. Brown, to whom you have recently been introduced, incorrectly addresses you as "Mr. Graham." You may say. "My name is Grayson, not Graham." Be sure that your manner is friendly and courteous, otherwise you may give offense. Remember always that what you say depends for its effect upon the manner in which you say it.

INTRODUCTION BY LETTER

No one asks for a letter of introduction except from an intimate friend. And then only when the occasion warrants it.

People who go from a small city to a large one; who go abroad for a season or visit a new part of the country; who, through circumstances, find it necessary to make the acquaintance of someone in business: such people may ask an intimate friend to write the necessary letter of introduc-

tion. The friend who recognizes the need for such a letter will not wait to be asked but will offer it.

It is not only bad taste, but unethical, to introduce by letter an individual of whom the writer knows little or toward whom the writer is not especially friendly. It is also bad taste to ask a letter of introduction from a person who is a mere acquaintance or whom one has not known very long.

The letter of introduction is more binding and entails more obligations than the ordinary introduction. That is why one should hesitate to ask for it, and why one should be sparing in one's offers to write them.

If you have a friend who is going to a distant city or a strange place where you have other friends, and if you are quite certain that it will be pleasant and agreeable for them to meet, you may offer to write a letter of introduction.

The letter itself should be brief, concise, and free from matters of personal or private interests. (See chapter on Social Correspondence.) It is usually written in the presence of the person who is to be introduced, and is always handed to him or her unsealed. The person who receives it thanks the author and seals it in his presence.

Letters of introduction are usually presented in person, but frequently they are left with the personal card. The latter form is better, for it obviates that awkward ceremony of handing a letter to someone who is a stranger to you and standing by in silence while it is read.

A man with a letter of introduction to a woman goes to her home immediately upon his arrival in her city. He leaves the letter with his card at her door. A woman with a letter of introduction to another woman calls at her home and leaves the letter with her own card. A woman with a letter of introduction to a man does not call, but sends the letter to him by mail, including one of her own cards.

Letters of business introduction may be given much more freely than letters of social introduction. If you have a letter of business introduction, whether man or woman, you go to the office of the person indicated and send in your card and

the letter. You remain in the reception room until the person to whom the letter was addressed sends for you.

If you receive a letter of introduction and for some reason do not present it, you must make some explanation to the friend who prepared the letter for you.

ACKNOWLEDGING THE LETTER OF INTRODUCTION

The written introduction entails definite obligations. A woman who has received such an introduction from another woman either calls and leaves her card in acknowledgment, or invites the newcomer to her house. If it is impossible, because of illness or other matters, to honor a letter of introduction, a prompt and courteous explanation should be written to the bearer of the letter. It is also necessary, in this case, to write to the author of the letter.

A man who receives a letter of introduction from another man calls him on the telephone and invites him to his house for dinner, or to luncheon at his club or hotel.

If the man receives a letter of introduction from a woman he may call upon her at once and ask her to join him at afternoon tea. Sometimes he arranges a dinner party and invites many of his own friends, doing everything possible to make the stranger's stay in his city interesting and pleasant. But the bearer of the written introduction must not expect too much attention. He or she must remember that the person who receives the letter is not away from home but right in the midst of all his accustomed duties and occupations, and may find it inconvenient at that particular time to give the newcomer a great deal of attention.

Sometimes an acquaintance made possible through a letter of introduction grows into a sincere friendship. It is always nice to remember the common friend who was the author of the letter and write a note of thanks.

VI

THE RULES OF PRECEDENCE

HOW IMPORTANT IS PRECEDENCE?

WARS have been fought and thrones have been lost througn matters of precedence.

In 1661 the Spanish envoy attacked the carriage of the French ambassador in the streets of London, hamstrung his horses, and killed his men, to prevent him from reaching the palace first.

History tells of two envoys, one from Genoa and one from Brandenburg, who fought in the King's bedroom at Versailles because neither would give the other precedence, both demanding first audience with the King.

And there is still another story of two ambassadors who met face to face on the bridge at Prague and stopped there for an entire day, because each believed that to give the other precedence would be a disgrace to his own country.

To such extremes was the matter of precedence carried in other days, not only at the court but among the people in the cities. It enjoys no such importance today except, perhaps, in diplomatic circles and at the courts of Europe.

Everybody is familiar with the controversy which took place in the White House not so very long ago concerning the position at table of two women important in Washington political society. The significance of precedence in diplomatic circles was never so clearly brought to the forefront as it was in this peculiarly involved case.

But in ordinary social life, matters of precedence have been reduced to a few sane and sensible rules—of no particular importance in themselves, but observed by all well-

bred people because they are, like the handclasp and the raising of the hat, "gestures of politeness."

"LADIES FIRST!"

The first general rule of precedence to remember is "Ladies first." There are only a few exceptions to this rule, as we shall presently see.

When ascending and descending stairs the woman precedes. After dark, or where there is danger of tripping, it is permissible for the man to precede.

In entering a restaurant the woman precedes. If two men and two women are together, the women enter first and are followed by the men. In this order they follow the head waiter to their places. The women precede also when leaving the restaurant.

A woman always enters a street car, automobile, or other conveyance before a man. She goes through all doors first. But when alighting from a car the man precedes and offers his hand to the woman to assist her.

AT THE THEATER

Here we find an exception to the general rule. When there are tickets of admission to be tendered, at the theater or auditorium, the person with the tickets is always in the lead. If it is a theater party entirely of women, the hostess enters first and leads the way down the aisle. If a man and woman attend the theater together, the man precedes with the tickets, but when they reach their places he steps aside and permits the woman to enter first. A woman never takes the aisle seat when she is with a man.

Going down the aisle is not strictly a matter of precedence but of convenience. When several people attend the theater together, they should determine before going down the aisle how they are to sit and go down the aisle accordingly, so that there will be no confusion when they reach their places. It is especially important to observe this courtesy if the curtain has already gone up.

When two men and two women attend the theater, it is not necessary for the men to stand aside while the women take their places. If the performance has started, this would be rude and inconsiderate to the people behind. The woman who is to have the farthest seat enters first and is followed, not by the other woman, but by the man who is to sit beside her. Then the other woman enters, and the other man. This saves confusion and disturbance.

When leaving the theater, women precede men down the aisle.

ENTERING THE DINING ROOM

At formal dinners the hostess always enters the dining room with the principal guest of the evening. The host enters with the wife of this guest.

The correct order of precedence is for the host to enter first with the woman who is to sit at his right. The other guests follow in the order arranged by the hostess, each man taking in the woman who is to be his dinner partner. Husbands and wives are never sent into the dining room together.

The hostess goes into the dining room last with the principal guest or the guest of honor.

LEAVING THE DINING ROOM

At the conclusion of a formal dinner, the hostess glances at one of the woman guests, usually the wife of the guest of honor, nods to her, and slowly rises. The guest rises with her, and in an instant everyone is standing.

The men offer their arms to their partners and walk with them back to the drawing room or the library. Here the order of precedence is reversed, and the hostess leads the way with the guest of honor. In the drawing room each man bows slightly to his partner before leaving her to join the host in the smoking room.

Of course at simple informal dinners one does not observe any special rules of precedence.

ANNOUNCING GUESTS

There are certain rules of precedence to be observed in announcing guests. The butler precedes the guests a few steps into the drawing room or reception room and says, in a low but distinct voice, "Mrs. Johnson." Mrs. Johnson enters, and the butler announces in the same tone of voice, "Mr. Johnson." In some homes it is customary to have guests announced in this fashion, "Mr. and Mrs. Johnson." But the man always falls behind his wife a step or two when entering the room.

Men of high executive rank take precedence over their wives. They are announced first and enter first.

For example, the President and his wife would be announced as "The President and Mrs. Roosevelt." The President would enter first and Mrs. Roosevelt directly behind him. This same form is used for all men of high rank.

At a dinner given in honor of the Mayor, the butler would announce, "The Mayor and Mrs. Blank." The Mayor would precede in entering the room. In any other city than New York the announcement would be "The Mayor of New York and Mrs. Blank."

A Senator and his wife are announced as "Senator and Mrs. Bronson," but in this case the latter enters the room first because the office of Senator is not executive.

Titled guests are announced by their titles, as for instance, "The Duke and Duchess of Landly."

SOME OTHER RULES OF PRECEDENCE[1]

In boxes at the theater or opera, the hostess occupies the least desirable position, giving the seat with the best view to the oldest or most distinguished guest. If there are two women with the hostess, the middle chair is usually occupied by the younger, the hostess taking the last chair for herself. The men occupy the chairs behind, the host generally taking the chair directly behind his wife.

[1]For rules of precedence that do not appear here, look under the various chapter headings.

The bride is entitled to first calls after the return from the honeymoon. She issues at-home cards and is not expected to call until others have called upon her.

Newcomers in a strange locality wait for first calls before calling on their neighbors. At the beginning of a social season, it is customary for a younger woman to call first upon an elder.

At a coming-out party, the débutante stands beside her mother to receive with her. The mother greets each guest first, then the daughter. The father does not stand in line with them.

VII

CARDS AND TITLES

THE MATERIAL

ORIGINALLY the visiting card was intended for one purpose only: to be left behind as evidence of one's presence at the home of another. It was, as the name implies, *a card for visiting*.

Gradually this original and principal use of the visiting card has gone out of favor; and only rarely, nowadays, do men and women go about making "duty calls," leaving cards as proof that their social debts have been paid. There are, however, many other uses for the visiting card; it plays a very definite part in the modern social scheme. What these uses are will be explained further on.

Visiting cards should be engraved in plain black on white. Tinted cards are not in good taste, nor are cards engraved in color. Sometimes a very pale gray or a delicate buff card is used; this is not objectionable if the card is neatly and simply engraved in black. But a gray card engraved in blue, or a pale blue card engraved in orange (and we have actually seen such specimens!), is in questionable taste, and such cards are not used by well-bred people.

The card should be engraved simply with the name and address of the person. Simple, clear lettering is always the best. Ornate lettering, with the possible exception of Old English, should be avoided; and it is wise to remember that small letters are always smarter than large. Script, though seldom seen, is in good taste. Shaded block and plain Roman are the types of lettering most widely used.

Before deciding upon your cards it is a wise plan to visit

a fashionable stationer and look at the various kinds of engraving, selecting the one that best suits your taste and needs.

SIZES FOR CARDS

The sizes for cards change according to the fashion of the season, though never radically. Following are the approximate sizes for the ordinary visiting cards.

The woman's card rarely measures more than from 3 to 3¼ inches wide by from 2¼ to 2½ inches high.

For a young girl the card is a little smaller. It is usually more square in shape, as, for instance, 2¾ inches wide by 2¼ inches high.

The man's card is usually long and narrow. The popular size is 1⅝ inches high by 3¼ inches long.

Double cards, that is, cards on which the names of husband and wife or mother and daughter appear, should be about 3½ inches wide by 2½ inches high.

The correct card is of pure, unglazed bristol board with neither decorations nor borders.

THE MAN'S CARD

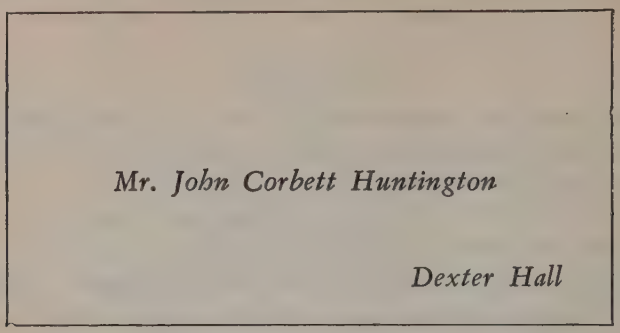
If they prefer, bachelors may have their cards engraved with the name of their club instead of their home or lodging address. Sometimes both the home address and the name of the club appear on the card, in opposite corners. In this case the home address should be in the lower right corner, the name of the club in the lower left corner.

A business address is never engraved on a social visiting card. Nor does an "at home" day ever appear on a man's card.

TITLES ON CARDS

No man has his name engraved on his card without the title of "Mr." before it. Nor are initials alone, without a given name, engraved on the card that is faultlessly correct.

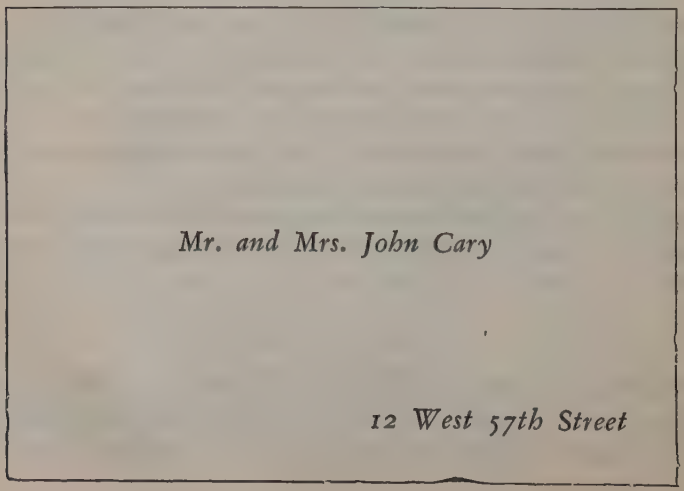
A gentleman's card should read:



However, he may, if he prefers, use an initial in either of these two fashions: "Mr. J. Corbett Huntington" or "Mr. John C. Huntington." The form "Mr. J. C. Huntington" would not be in good taste.

The "Jr." at the end of a man's name does not take the place of the title "Mr." The card is engraved, "Mr. John Corbett Huntington, Jr." If the form *junior* is used it appears just as it is printed here, without a capital J.

The joint card for a man and wife is engraved as follows:



A doctor, minister, judge, or a military officer has his cards engraved with an abbreviation of his title. For instance: "Dr. John Cary" or "Rev. William King" or "Col. Henry Browning." The joint card for a doctor and his wife would be engraved, "Dr. and Mrs. John Cary."

A widow continues to use her deceased husband's name on her cards. She remains "Mrs. John Cary" and not "Mrs. Mildred Cary." Her own Christian name is used only in business or in legal matters.

Young girls always use the title "Miss" before their names on visiting cards. No pet names or abbreviations should be used, such as Polly for Pauline, or Dolly for Dorothy. Nicknames never appear on the card of the lady or the gentleman.

SOME SPECIAL POINTS OF IMPORTANCE

A woman does not share on her cards the title of her husband. For example, the wife of our President would have her cards engraved, "Mrs. Franklin D. Roosevelt." The wife of a secretary, judge, general, or admiral does not use any title on her personal card except "Mrs."

On her visiting cards, a woman always bears the exact name of her husband. If he adds "Jr." to his name it appears on her cards also. For instance, the wife of Mr. John Cary, Jr., has personal cards that read, "Mrs. John Cary, Jr."

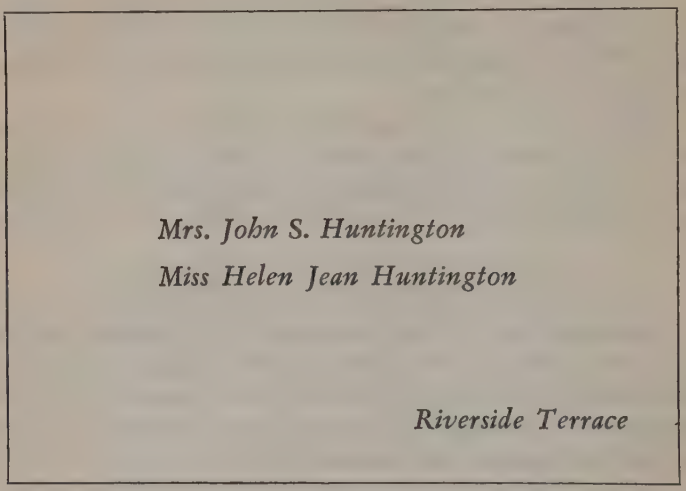
The card of the woman who has divorced her husband remains the same. The woman who wins a divorce retains the legal and social right to use her husband's full name. However, if her name was Mildred Cary before her marriage to John Huntington she may, if she prefers, call herself "Mrs. Cary Huntington." Under no circumstances does she call herself "Mrs. Mildred Cary."

THE CARD OF THE DEBUTANTE

At the time of her coming-out a young girl may have her name engraved jointly on a card with her mother's name. This joint card, with the girl's name underneath her mother's, announces wherever it is left that the daughter is now

"grown" and therefore eligible to receive invitations. It is used only during her first year in society. After that she is expected to have cards of her own.

Here is the model joint card for a mother and her débutante daughter:



The name of a daughter never appears on the double card used by husband and wife. It would be incorrect, for instance, to have cards reading:

Mr. and Mrs. John Cary
Miss Helen Cary

The only exception to this rule is when a motherless girl lives with her father and attends social functions with him. In this case they have a joint card for convenience, reading:

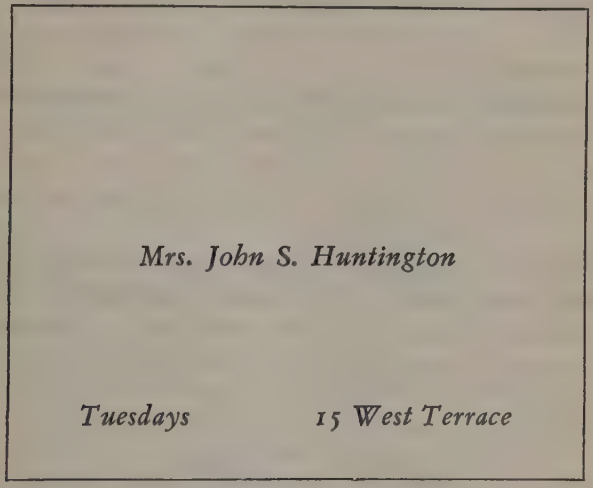
Mr. John Cary
Miss Helen Cary

INDICATING THE DAY AT HOME

Many hostesses still indicate the day at home on their visiting cards. This custom, however, is rapidly disappearing,

for though the "day at home" still flourishes in Washington and in many small towns throughout the country, it is no longer a general fashion.

When it appears on the visiting card, the at-home day is in the lower left corner. Here is an example of a visiting card with the at-home day indicated:



This card means that Tuesday is the one day of each week that Mrs. Huntington remains at home to receive and entertain guests.

THE USE OF CARDS

The double card for man and wife is sent with a wedding present; with flowers to a funeral; with a gift to a débutante, or with any other gift that comes from both. It is, of course, used also for formal visits.

The man who sends flowers or candy to a young woman includes his visiting card, drawing a line through "Mr." If the card is sent merely as a form of identification this is not necessary, and the card may remain as formal as it is engraved. But if a message is written on the card—as, for instance, "I

hope you will enjoy this book"—the sender crosses off the "Mr." or "Miss."

Very often visiting cards are used in this fashion to send messages. A young woman who sends flowers to an elderly woman who is ill may include her visiting card, drawing a line through the "Miss" on the card and writing her message in ink above the name. The message, in this case, should be addressed to the person for whom it is intended as:

Dear Mrs. Cary:
I hope you are feeling better and that these flowers will help to cheer you.

No signature is necessary. The name on the card takes its place.

When one is stopping temporarily in a strange city and wishes to notify friends, the ordinary visiting card may be sent with the temporary address written on it in ink. The visiting card is frequently used to notify friends of change of address.

THE P. P. C. CARD

This is a special card which is left at the homes of friends and acquaintances, or sent to them through the mail, before leaving on a trip. Such cards are essential when one leaves a locality for good, when one goes to a distant place, and when one goes away for a long time. A man and woman leaving for France, for instance, where they expect to remain for a year or more, issue P. P. C. cards to all their friends a few days before departure.

The card derives its name from the French phrase *pour prendre congé*, which means "to take leave." It is just an ordinary visiting card with the initials P. P. C. written in ink in the lower left corner. No acknowledgment is necessary from those who receive the cards, except in the case of special friends who send *bon voyage* gifts and are on hand to see the travelers off.

OTHER KINDS OF SPECIAL CARDS

Cards are frequently used for announcing weddings. These announcement cards are issued to those who received no invitations. They are not really cards, though they are called such. Your stationer will show you the accepted styles and forms.

Though some writers on etiquette deny that there is such a thing as a card for announcing engagements, there is emphatically such a card, and it is being used widely by people of good social standing. It was not regarded as good form at one time, but it has been found practical and expedient; and the new etiquette always gives way to common sense.

Therefore we say that the announcement card *is* good form for making engagements known. It is a neat engraved card sent through the mail in double envelopes like the wedding invitation. Your stationer will be glad to show you styles and forms.

Births also may be announced by card. Sometimes a tiny white card engraved with the baby's name is attached to the joint card of the man and wife with a narrow white satin ribbon and posted to all friends and acquaintances. In lieu of an address, which appears on the joint card, baby's card bears the date of birth in the lower right corner.

CARDS FOR MOURNING

People in mourning generally observe the old tradition of edging their stationery and their visiting cards with black. These black borders should be very narrow, never more than ¼ of an inch.

It used to be the custom to start with a wide border of black on the card and gradually reduce it. During the first year of widowhood, for example, the mourning card had a border of ¼ of an inch wide. This was diminished 1/16 of an inch during the second year; and every six months after that the same amount was taken from the border until

mourning was put off entirely and the card became pure white again.

This is no longer done, except in rare cases. A neat, narrow border between ⅛ and ¼ of an inch is selected for the card, and this border remains until mourning is discarded.

PROFESSIONAL AND BUSINESS CARDS

With business cards, as with social cards, pure white bristol board with black engraving is the best taste. However, there is more room for originality in business cards, and the use of color is permissible. Sometimes, for advertising purposes, it is even desirable that a remarkable or unusual effect be achieved.

This is not true, however, of the professional card—that is, the card of the doctor or the music teacher. Such cards should be impeccably in good taste, with no garish display, no ornamentation.

For his professional card, the doctor may choose either of these two forms: "John Cary, M. D." or "Dr. John Cary." In the lower right corner of the card the address is engraved; in the lower left, the office hours.

The business card may bear whatever information is necessary to represent the person whose name appears upon it. The salesman or representative of a particular firm has that firm's name engraved on the card. Sometimes the firm name is featured and the name of the representative appears in the lower left corner.

It is very poor taste to use business or professional cards for social purposes.

VIII

CALLING CUSTOMS

PASSING OF THE FORMAL CALL

SHADOWY ghosts of the brougham and victoria still linger around Washington Square. Phantom ladies with nose veils and parasols seem to slip in and out of old brownstone houses on lower Fifth Avenue. But visiting cards yellow in their cases, and visiting days pass by forgotten, while an old custom fades slowly out of memory.

Like so many old and delightful customs, the formal call is disappearing from social life. It has had its day and, except in diplomatic circles, that day is over.

Many are the grandmothers who can remember when the formal visit was at its height. Life was an endless round of calling, card-leaving, calling and card-leaving again! One came in one's very best visiting dress and bonnet to leave one's cards with a smart and faultless butler. A "visit" in those days was a formal and an impressive affair, with a sense of duty rather than of friendliness toward one's neighbor.

And yet the custom was not without its charm. There are many who watch with regret the passing of the formal call and would like to see it revived. But it has gone out of fashion in New York; and since New York sets the pace for the rest of the country, the formal call is rapidly becoming a tradition. It is going the way of the old-fashioned day at home.

There are, nevertheless, still a few occasions when etiquette demands that calls shall be made and that cards shall be left.

CALLS OF OBLIGATION

The one general rule to remember is that you must always call and leave cards upon those people at whose homes you have been formally entertained.

A few days after dining for the first time at the home of a new acquaintance, it is necessary that you call and leave your card. Even if you do not accept the invitation to this dinner you are obliged to make your "duty" visit and leave your card.

A first call may never, under any circumstances, be ignored. For instance, if you have met Miss Blank at the home of a mutual friend, and Miss Blank, being the younger, calls at your home first, you must return the call and leave your card. If you are eager to continue the acquaintanceship with Miss Blank, if you feel particularly friendly toward her, and you know that she returns that friendliness, you may call when you know she is at home, visit her in the true sense of the word, and even if you do not leave your card, etiquette will not be greatly outraged. But if you are not eager to continue this acquaintance, you must, nevertheless, return the call made upon you and leave your card. This is distinctly a call of obligation. A second call, however, is not necessary.

It is also obligatory to call and leave a card on, or send flowers to, an acquaintance who has had a bereavement; to leave cards of inquiry or send flowers to sick people; to make a call of congratulation and leave cards upon the acquaintance who has announced a birth, or upon the young woman who announces her engagement.

THE FIRST VISIT BEFORE THE INVITATION

Let us pretend that your daughter is being married, and you want to invite everyone in town—everyone you have ever met, seen, or smiled to! Good form says that this cannot be done. A visit must be paid *before issuing a first invitation.* Thus, if you met Mrs. Clark at a church social but she had neither called upon you nor you upon her, it is now necessary before you may invite her to your daughter's wedding to call at her house and leave your card.

This is a poor example because one would not invite to a wedding people who are not definite friends or acquaintances of the bride's family or the groom's. But it serves to illustrate

the point: *first invitations should not be issued before a visit has been made.* A new custom, which is quite acceptable, is to send one's card with the invitation and so do away with the necessity for a "duty" call.

The only time that the invitation may be issued without a call is when an elderly woman invites a young girl to her home. This is especially true where the elderly woman and the girl's mother are acquainted.

AFTER A WEDDING

There are definite calls of obligation after a wedding. For instance, it is essential for the maid of honor, matron of honor, best man, bridesmaids, and groomsmen to call upon the bride's mother within three weeks after the wedding. All guests also are expected to call and leave their cards.

If the wedding was at the home of a married sister or a friend, calls must be made upon this sister or friend as well as upon the mother of the bride.

In due course, these people who called upon the mother must also call upon the bride and the groom. Upon the return from the honeymoon, the bride issues at-home cards and waits for first calls. She does not call upon her friends and relatives until they have called upon her.

ABOUT CARD-LEAVING

Books on etiquette give altogether too much attention to the now nearly obsolete custom of card-leaving. Of course, cards are always used when sending wedding gifts, making the few formal calls that one does make, etc. But, if the truth be known, even people of high social position use scarcely a dozen visiting cards a year.

This does not apply, of course, to people who live in Washington and move in diplomatic circles. It applies to those people who have their own circle of friends upon whom they call and who call upon them without thought of card-leaving; people who, when they call upon new acquaintances, think more of friendliness than of formality

People who are of the same age do not, as a rule, make formal "visits" upon each other. They call, not out of a sense of duty, but because they enjoy each other's company and want to have a jolly informal chat. People who are on intimate terms go to see each other whenever they please, without thought of whose "turn" it is. If they want to be technically correct they leave cards; if cards are forgotten, no one regards it as a very serious breach of conduct.

But for the few occasions when one does make formal calls and leave cards, it is necessary to know just how many cards to leave. Regarding the number of cards left at houses, *Vogue* says:

> The underlying idea is that women visit women only and men visit both men and women. When leaving cards, therefore, a woman leaves hers for whatever woman or women are in the house and her father's or husband's or brother's cards for both the men and women of the family.

Thus a married woman making a formal "duty" call upon Mr. and Mrs. Blank, at whose home she and her husband dined, leaves one of her cards and two of her husband's: her card she leaves for Mrs. Blank; her husband's cards are one for Mr. Blank and one for Mrs. Blank.

If it so happened that this man and woman were invited to dine at the home of Mr. and Mrs. Blank for the purpose of meeting Rev. and Mrs. Peters, it is necessary to call and leave cards not only upon the host and hostess, but upon Rev. and Mrs. Peters, who were the guests of honor.

MORE ABOUT CARDS AND CALLING

Until recently many people turned up one corner the visiting card. Sometimes the purpose was to indicate that the card was left at the door in person and not sent in an envelope by messenger. Sometimes it was to indicate that the card was left for all the women of the family—depending upon whether the right or the left corner were dog-eared. This custom of bending cards is no longer looked upon favorably.

A caller does not, on any occasion, carry in his card and present it like a *billet d'admission*. Visiting cards are placed on the card tray offered by the butler, or on the card tray near the door if there is no butler. A woman never presents her card to the hostess.

Frequently one has occasion to call upon a friend or an acquaintance who is at a hotel or inn. If the person you have called to see is not in, you leave your card. It is necessary in this instance to mark the card for the person for whom it is intended, otherwise it is likely to go astray. Just write "For Mrs. Blank" above your own name on the card. If you want to leave a message it may be written on the card, but the card should then be slipped into an envelope and addressed to the person for whom it is intended.

People of good taste do not leave personal messages displayed on cards at a hotel.

The married woman, when leaving cards, does not use the joint cards which bear "Mr. and Mrs. Blank": she leaves one of her own personal cards and two of her husband's. Good form does not permit a woman to leave a card for a man, nor does good form permit a woman to call upon a man except for business or professional purposes. In this case she uses business cards, not social cards.

The woman whose son has just returned from college may call upon all her friends and acquaintances and leave not only her own card but her son's. This announces wherever the cards are left that the son is now at home and ready to receive invitations. It is for the same purpose that the débutante makes a round of formal calls with her mother and leaves her card upon friends and acquaintances.

THE OLD-FASHIONED DAY AT HOME

Though, as we have already indicated, the day at home is no longer a sacred social institution, there are still many hostesses in lovely, old-fashioned homes who are faithful to their old-fashioned at-home day. The younger generation may dash to the country club for golf if it likes, or meet in

"Fashion Row" for gossip, but these hostesses who have watched the younger generation grow up remain at home to welcome and entertain callers.

And there always *are* callers! Someone always seems to drop in for a chat and a cup of tea on the hostess's at-home day. There is one charming hostess in New York who keeps "open house," as she calls it, on Thursdays—and on Thursdays all her old friends keep dropping in, "just for a moment, you know!" There is something rather enchanting about a custom that belongs to another generation and lives on in our own.

The friend or acquaintance who has an at-home day should be given the courtesy of having that at-home day honored. If you know, for instance, that Mrs. Blank receives on Tuesdays, do not be so discourteous as to call on Fridays, unless you just wish to leave your card and pay a "duty" call. But if you expect to be admitted, if you want to make a friendly visit, observe the day at home.

After the first call on the hostess's day at home it is not really necessary, thereafter, that you leave your card.

RECEIVING CALLERS

The hostess who observes a special at-home day should be ready to receive her first caller by a few minutes before three o'clock.

When there is no at-home day, the ceremonious visiting hours are between three and five, and the hostess may receive or not, as she pleases. The servant at the door may be instructed to say that the ladies are "Not at home," in which case the callers leave their cards and depart at once.

It is always important to leave instructions at the door. The servant should not accept cards from visitors, take them to the hostess, and then return to say she is not at home. This is rude and discourteous. Once a visitor's card has been admitted, she should be admitted too. But if the servant has been instructed beforehand, he may say, "Mrs. Blank will be home at five-thirty," or "Mrs. Blank is not at home today."

The caller at an apartment house should have the hall boy telephone to the hostess before going up. It is not permissible, except among very intimate friends, to go up unannounced.

On her day at home the hostess serves tea, but this is not necessary when a chance caller drops in for a few moments. The old pressing hospitality has disappeared, and no hostess of good taste insists that her guest have tea or coffee when the guest has once refused.

Of course, the hostess offers her hand in greeting to all guests, men and women, as they arrive, and expresses pleasure at seeing them. Exaggerated greetings, however, are in poor taste; a cordial phrase such as, "How do you do, Mrs. Blank. I am so glad to see you," is quite sufficient without an added string of compliments. The hostess rises when greeting guests and also when taking leave of them.

WHEN MEN CALL

Men usually make their social calls on Sunday afternoons and on convenient evenings during the week. It is considered good form for business women also to make their calls at such times.

A man is expected to make calls of condolence, inquiry, and congratulations upon all his intimate friends, men and women, whenever such occasions arise. He is also expected to call promptly upon a hostess who has entertained him at dinner or a dance. He does not call again unless invited to do so by the hostess.

Here again, etiquette is tempered with common sense. If Mrs. Blank invites Mr. Brown to dinner, and Mr. Brown has long been a friend of the family, it is not at all necessary for him to make a "duty" call and leave his card. But if this happens to be the first time Mr. Brown is dining at the home of Mrs. Blank, courtesy demands that he make the call. It is expected of the well-bred man.

Men who are invited to balls, dinners, theater parties, garden parties, etc., and do not accept must not only send

their regrets to the hostess but must, within ten days or two weeks, call and leave their cards.

Etiquette pardons the social sins of the man who is in business and whose time is not his own. But not even the most generous etiquette pardons the man who accepts invitations to dinners, parties, dances, and luncheons without once during the season visiting the homes where he was entertained. There may be an excuse for social carelessness when one's time is busily occupied; but what excuse can there be for lack of ordinary courtesy and civility?

The married man escapes many social duties by having his wife make the calls of obligation. But calls of inquiry upon a friend who is ill, or of condolence upon a friend who has suffered a bereavement, are best made in person.

CALLING UPON A YOUNG WOMAN

Until recently it was the custom in some sections of the country for the man to ask permission to call upon a young woman whose acquaintance he had made. In other sections of the country just the opposite form prevailed, and the young woman was expected to invite the man to call. The form you observed depended entirely upon the section of the country in which you lived.

In this new era of informality, form is largely forgotten by the younger generation. If a young man meets a young woman he admires, and if he wants to call on her, he asks to be invited. If a young woman meets a young man she admires, she asks him to call. Etiquette recognizes both forms.

Thus sometimes the man says, "Miss Blank, may I call some evening when you and your mother are at home?"

And sometimes the young woman says, "Mr. Brown, Mother and I will be at home Wednesday evening. Wouldn't you like to stop in for a little while?"

For a man to ask permission to call again of a young woman's mother is to convey a distinct compliment. The well-bred man rarely forgets to do this. It is not necessary after he has been at the house two or three times.

The calls which a man makes upon a young woman are not formal, and he may call as frequently as he likes. No man of good taste, however, calls where he feels himself to be unwelcome.

RETURNING SOCIAL CALLS

In well-bred society calls are always returned. A bride, or a visitor in a neighborhood, or a newcomer to a town, should not let more than ten days, or at the most two weeks, elapse before returning the civilities of neighbors and acquaintances. The first call of a new acquaintance should be just as promptly returned.

To neglect to return a first call is rude and unkind, for it indicates clearly that one does not wish to keep up an acquaintance. A second call is not necessary if you find you have nothing in common with the new acquaintance and do not wish to develop a friendship; but the person who is courteous enough to call upon you first deserves the courtesy of a call in return.

People are not as punctilious in the matter of "turn" as they used to be. If Mrs. Blank is particularly fond of Mrs. Brown she may call on her two or three times before her calls are returned. And even then, Mrs. Brown, instead of returning the calls, may invite Mrs. Blank to dinner or luncheon. But it is only between intimate friends and acquaintances that the invitation may take the place of the visit.

In small towns calls are returned with greater precision and with more regard to "turn" than in large cities like New York and Chicago. Where acquaintance is naturally very much greater, as in the city, and where every moment of the day is busily occupied, calls are sometimes forgotten and cards are frequently omitted. But, as *Vogue* says:

> It is usually the pressure of hurrying circumstances that is to blame, and such small sins of omission need not make hard feeling.

THE HOURS FOR CALLING

The informal hour, when people are "at home" to their friends and acquaintances, is five o'clock. We need not discuss the informal call at any great length, for it is the call that takes place between friends—and friendship knows its own etiquette.

The correct hour for paying formal visits and leaving cards is between three-thirty and four-thirty. On her day at home the hostess receives between three o'clock and five-thirty.

Callers who want to be sure to find the hostess in generally call at about five o'clock—the tea hour. More and more it is becoming the custom to arrange informal visits by telephone, although it is not good form for a comparative stranger to call on the telephone and ask the hostess if she will be in at such-and-such an hour. Well-bred people call, and if the hostess is not in they leave their cards. In the younger set, however, the telephone is used all the time in arranging visits and other social engagements. Etiquette, not in the least disturbed, realizes that this is the trend of the times.

The call of condolence or inquiry may be made at any time during the day. No special hour need be observed, for the caller rarely advances beyond the threshold of the front door. If it is a call of condolence, he leaves flowers with his card at the door, unless he is an intimate friend, in which case he may ask to be admitted. The call of condolence or of inquiry should be very brief. No man or woman of genuine courtesy intrudes upon sorrow.

In the city, only a very intimate friend is privileged to call during the morning. But social calls may be made in the country between ten-thirty and one o'clock. Evening calls, both in country and in city, are permissible for men and for business women. Informal calls between intimate friends are, of course, made at all hours of the day.

ARRIVING AND LEAVING

Upon arriving at the home of a friend or acquaintance, the simplest form of greeting is always the best. "How do you do, Mrs. Brown" or "Good-afternoon, Mrs. Smith" is appropriate for the formal occasion. "Hello, Jean" is the most natural, and hence the most acceptable, form of greeting between friends.

The formal call generally lasts fifteen or twenty minutes. On the hostess's day at home one may remain an hour or a half-hour, as one chooses. The informal call may last ten minutes or two hours, depending entirely upon those concerned.

The well-bred person knows how to make a graceful entrance and a graceful exit. He does not enter a room self-consciously, but with a feeling of ease and poise. He walks directly to the hostess and greets her, offers his hand to friends near by and nods to others.

When he is ready to go, he goes! He does not stand for a half hour making a few "last remarks." He does not make such stupid statements as, "I'm afraid I've been a bore!" or "I must apologize for taking so much of your time." All such expressions simply show that he is self-conscious, and he avoids them meticulously.

A FEW FOOTNOTES ON CALLING

An invalid may make her visits by proxy. That is, if she wishes to return the calls that have been made upon her, or any civilities that she has received from neighbors or friends, she may send a daughter or a close friend in her stead. Of course, intimate friends will not expect social courtesies from her, but the invalid who wants to keep up her social activities will feel happier if she knows that she is neglecting none of her social duties.

In well-bred society, women do not kiss each other when meeting or when taking leave. Even the most intimate friends

only shake hands when greeting each other at parties, at teas, or in public.

The woman who calls and finds her hostess ready to go out should say, "I see you are ready to go out; I won't keep you." If the hostess explains that she was only going shopping and prefers to remain at home with her guest, it is proper for her to remain. To insist upon going after the hostess has expressed a desire that she remain would be in poor taste.

If you have been entertained at dinner in the home of a bachelor, you drive up to his door and send up your card, but you do not visit him.

The woman who makes a formal call does not remove her hat or wraps. The informal visitor removes them or not, as she likes. When calling on the hostess's day at home the wraps are removed, but it is customary for women to retain their hats. Tea guests do not, as a rule, remove their hats.

In a small town, when strangers move into a neighborhood it is the duty of their new neighbors to call on them and leave cards. Older residents always call on the newer. People of greater prominence generally make the first visit, or invite the younger or less socially prominent people to their homes.

If you are talking with two people, you cannot invite one of them to your home and not the other. This would be needless discourtesy, for you can certainly invite the person you want at another time.

Perhaps you do not have a pretentious home and an impressive butler to receive guests. Do not let this interfere with the making and receiving of calls. It is a mistake to neglect friendships because your home and your opportunities do not permit extensive social intercourse. Remember that the simple, informal call that is made for the purpose of creating and developing friendships, and made with a feeling of genuine cordiality, is very much more gratifying than any dull formal call could be.

Was it not Emerson who said, "Go often to the house of thy friend, for weeds choke the unused path"?

IX

SOCIAL CORRESPONDENCE

THE LETTER YOU WRITE

CORRESPONDENCE is talk upon paper, and like talk it reveals personality. Your letter carries with it not only the message you want it to convey, but another very definite message about yourself. The maxim-maker was wise who said, "Put not on paper what you would not have the whole world read!"

Letter-writing is first of all a gift. But it is also an art to be cultivated and developed.

You may not be able to write literary letters suitable for publication, letters in the manner of a Chesterfield or a Pope. But there is no reason why you cannot write letters that are faultlessly correct, and that give pleasure through their charm of content and their expression of personality.

Those who lament the "lost art of letter-writing" do not realize that the art has not been "lost"—it has simply changed in form. There exists today a greater need for mastery in letter-writing than ever before. The busier and more complex life becomes, the greater grows this need. In a crowded scheme of life it saves you time, and yet it serves your purpose.

Your letter goes to the hospital and cheers a friend who is ill. Your letter goes to a disappointed hostess and makes your apologies to her. Your letter goes to an acquaintance, who has been neglected, to say that, he, or she, is not forgotten. Your letter represents you whenever circumstances make it impossible for you to be present personally.

And that is why your letter must not only be correct: it must be cordial. It must not only be in good form: it must

be gracious, and warm with the touch of your personality.

It is, therefore, not with the thought of reducing the art of correspondence to formulæ that the following pages are written; but rather with the thought of helping you express yourself on paper. There are certain forms and conventions dictated by good taste to which we are all expected to adhere. Yet there is plenty of room for individuality in correspondence; and the forms here given are meant merely as models for you to mold into an expression of your own thoughts.

THE ETIQUETTE OF STATIONERY

Before considering the letter itself, let us devote a few minutes to letter paper, its selection and its use. Character is revealed as clearly in the stationery we use as it is in the clothes we wear or the language we employ.

As in everything else, there are new fashions each season in the sizes, forms, and general appearance of notepaper and envelopes. Not so long ago tinted or colored stationery was looked upon with distaste; yet today tinted papers are being used quite generally. And etiquette accepts them if they are not garish or glaring.

For the best of taste, use plain, unruled sheets of notepaper that fold once into their envelopes. The paper may be white, delicate gray, or softly toned to a pearl or ivory. Subdued tones of blue, green, or buff are not objectionable; but exaggerated tones and conspicuous designs should be avoided.

Letter paper and envelopes should be of the same color and of about the same thickness. The envelope may be of a slightly heavier paper, but should not be different in appearance. Some of the most fashionable stationery in use today has envelopes that conceal beneath their simple white exterior colors as vivid as a midsummer rainbow. These gay-colored envelopes are acceptable only when the correspondence is of an informal nature. And even then it must be remembered that frivolous linings belong to the stationery of the young girl.

Individuality should be expressed in the content of the letter rather than in the selection of stationery. Odd-shaped envelopes, highly scented notepaper, violent colorings, and gaudy monograms express, not individuality, but bad taste. It is best to be conventional—to choose stationery that is good in quality and texture, conservative in color and shape, without wide borders, heavy gilt edges or conspicuous monograms.

STATIONERY FOR THE GENTLEMAN

For his social correspondence, the man of good taste uses plain white, unruled notepaper, and envelopes to match. He does not use tinted stationery, nor stationery with a "fabric" finish. Nor does he use monograms, but simply his initials stamped in heavy block type at the top center of the sheet.

It is not permissible to use business or office stationery for social purposes. Neither the man nor the woman of good taste is ever guilty of this social sin.

The man who lives at his club, however, or who uses it frequently, may write on its stationery. It is also permissible to use hotel notepaper for social correspondence when personal stationery is not available.

It is becoming more and more customary for men to use cards cut to the size of their envelopes for social correspondence. These correspondence cards are being used by women also. They are in good taste, but should not be used on occasions of great formality.

CRESTS AND MONOGRAMS

Monograms, if used at all, should be decorative without being elaborate or ostentatious. They appear on the notepaper only, never on the envelope.

The use of monograms or initials on stationery varies each season, and no definite rules can be given here. It is a good idea to consult a fashionable stationer and let his expert advice guide you in your selection.

When the stationery is pure white, a hint of color may be

in the monogram. It may be silver, gray, pale blue, or a delicate shade of green. This is entirely a matter of personal taste. The color of the stamping, however, should harmonize with the color of the paper. White on light gray is effective and in good taste.

The monogram is placed in the center at the top of the page when no address is given. When the address appears at the top of the page it is best to omit the monogram entirely. The most fashionable stationery today does not bear monograms or crests, but simply the address engraved in Gothic or Roman lettering at the top of the first page. This lettering should be in black or in dark color, and the telephone number may appear beneath it in very small letters. For instance:

2350 Parkville Terrace
Telephone Plaza 3562

Stationery of this type is suitable for everyone in the family.

Crests may be used only by families that actually possess them. Like the monogram, the family crest appears at the top of the first page, centered or a trifle to the left. It is stamped in black, white, silver, self-tint, or in tone to harmonize with the paper. Frequently a combination of colors is used, such as silver and dark blue.

Men do not use monograms on their social stationery. They may, however, use their initials stamped at the top of the first page, or their initials and the address. In the latter case, the initials are placed in the left corner and the address in the right, as:

R.H. de G. *12 Park Avenue.*

Country-house stationery generally has the name of the place engraved at the top of the first page, centered or to the right. In a list at the left appear the other addresses for railroad, post office, telephone, and telegraph.

SIZE AND OTHER THINGS

In formal correspondence, the complete text of the note should appear on the first page. Therefore a good size for a woman's stationery is 4½ by 6 inches, though it may be larger than that for general purposes. An excellent size for general correspondence, and a standard size which can be purchased anywhere, is 5⅜ by 6 13/16 inches.

For the correspondence card, the size in general use is 3⅜ by 5⅜ inches. A card of more generous size is approved for the man, whose stationery also is slightly larger than that used by the woman.

It is bad taste and poor judgment to write anything of a private or personal nature on a postal card. Anything written on a postal card is a public message, and therefore avoided by people who prefer to keep their private matters to themselves. This type of card, however, may be used to send greetings from a place of interest.

The appearance of your letter depends largely upon the pains you take with it. A poorly written, badly spaced letter gives an unfavorable impression, no matter how fine the stationery used. You cannot force yourself to write beautifully if you have a naturally poor handwriting, but you *can* force yourself to write legibly, neatly. And with the use of a dictionary you can avoid mistakes in spelling. Write on a straight line and keep wide margins.

As for the sequence of pages, it is customary to write on the first page and then on the third. If the letter is very long, the best sequence is first, second, third, and fourth in the regular order. It is also correct to write on first, third, second and fourth, but never write sideways or crosswise, as this makes reading difficult.

The envelope should be of such size that the letter paper can fold once into it. Some envelopes are made one third the size of the letter sheets, which makes two folds necessary, but in this case it is the notepaper that is larger and not the envelopes smaller. Very small envelopes should never be used,

not only because they are in poor taste, but because they can so easily go astray in the mails.

USE OF THE TYPEWRITER

There was a time when the typewriter was used for business correspondence only; but that time has long since passed. Today the most prominent society women employ secretaries to type their club and social correspondence; and many use a typewriter themselves for intimate personal correspondence. Anything as modern and convenient as the typewriter should certainly have a place in social life.

Of course, no hostess would think of typing her dinner or formal luncheon invitations; but there is no reason in the world why she should not use the typewriter for her informal notes of invitation and for her correspondence with friends. It is only a matter of time before the handwritten social note will be as much a rarity as the handwritten business letter.

There is a special type of stationery intended for typewriter use. It is a single sheet, slightly smaller than the commercial size (usually 8 x 10 inches instead of 8½ by 11 inches). The single sheet is considered good form for typewriter use.

The signature to a letter, whether of business or social nature, should be made personally and in ink.

WRITING THE LETTER

It is best not to be guided by too much etiquette when writing letters. After all, a letter is an expression of what you think, and you cannot truly express what you think when you conform to a stilted or standard formula. Say precisely what you want to say, as though you were talking directly to the person. That is what makes your letter interesting.

Though it is not possible to tell you exactly what to write, it is possible to give suggestions that will help you with your correspondence. People like to receive letters; it is a subtle form of flattery. And you can make your letters doubly wel-

come by adding to them the flavor of your own personality and making them cordial and pleasing in tone.

A good rule to observe is never to write a letter when you are in an ugly or depressed mood. If you are feeling out of sorts, or if you want to write to someone and "tell him exactly what I think!"—by all means write the letter. It will relieve and satisfy you. But *do not mail it.* Keep it until the next day, read it—and more likely than not you will destroy it. An excellent motto is never to write to others what you would not like to read yourself.

Keep out of your letters any mention of your troubles or your worries, unless you are writing to an intimate friend. People do not like to receive letters that are crowded with narration of unpleasant things.

Answer all your correspondence promptly. If you are in doubt as to whether or not a letter requires an answer—answer it. You can never hurt anyone by writing him or her a cordial, friendly letter; but sensitive people are easily wounded by apparent lack of interest on the part of the friends or acquaintances to whom they have written and from whom they have had no reply.

When writing a letter, bear in mind the person who is to receive it and read it. Do not say in the letter anything you would hesitate to say to that person if he were in the room with you. Keep his interest at heart, and you will write a letter warm with the spirit of friendliness and cordiality, a letter that carries with it more than its message, and one that cannot fail to win a cordial response.

BREVITY AND SIMPLICITY

The keynote of all good correspondence is simplicity. Flowery language is to be avoided as meticulously as flourishes in handwriting. Write as you talk, without effusiveness and without affectation.

It depends, of course, upon to whom you are writing whether you expand or condense your letter. A débutante writing to her chum at college will probably fill all four pages

—or more—to tell all the news of the town. But if you are writing a letter of congratulation, condolence, or regret, a short, well-written, ably expressed letter is to be desired. Long, wordy letters of apology or explanation are not in good taste.

THE FORM OF ADDRESS

For ordinary social correspondence, the salutation is either "Dear Mr. (Mrs.) Roberts" or "My dear Mr. (Mrs.) Roberts." The form "My dear" is considered more formal than "Dear," except in England, where just the reverse is true.

No one is ever addressed in a social note as "Dear Madam" or "Dear Sir." These forms are reserved strictly for business use and do not appear in social correspondence at any time.

Etiquette does not attempt to outline forms for the intimate, friendly letter. When Caroline Crawley receives a letter from her Robert, it may be addressed to "Darling Caroline" or "My Carrie"—and where is the etiquette that can call either one incorrect!

Such forms as "Dear Miss" or "Dear Friend" are in bad taste and should not be used.

CLOSING THE LETTER

The endings "Very truly yours" or "Yours truly" express a certain formality. More cordial closings are "Yours most sincerely" and "Cordially yours." To a close friend or relative one may use such expressions as "Affectionately" or "Devotedly." It is best not to omit the pronoun "yours," as this leaves the phrase unfinished and is not complimentary to the person addressed.

"Yours in haste" and similar phrases are discourteous. Well-bred people do not make apologies of this sort in their letters. They do not write when they are "in haste" but wait for an occasion when it is possible to write leisurely. It certainly is far from flattering to the recipient to realize that the letter was written to him hurriedly.

THE SIGNATURE

It is not correct to use initials in signing a letter. The full name should be used under all circumstances.

A married woman signs herself "Ellen Jay Scott," not "Mrs. Guy Scott." If she is in doubt as to whether or not the person to whom she is writing is acquainted with her married title, she concludes her letter in this manner:

Yours truly,
Ellen Jay Scott.
(Mrs. Guy Scott.)

An unmarried woman signs her letters with her full name. To make her title known to a stranger she prefixes "Miss" to her signature, thus: "(Miss) Margaret Scott."

A man signs his letters with his full name. If he is writing to a woman with whom he is barely acquainted, he uses the closing "Very truly yours." The same form is used generally in business correspondence.

It is undignified and confusing to sign a letter with the given name only, unless you are writing to an intimate friend or relative.

An old family servant is addressed "My dear John" or "My dear Mary." In this case the signature should be "E. J. Scott" instead of "Ellen J. Scott." In most households servants are addressed by their last names, and John Roberts would be addressed as "Dear Roberts." Servants who are strangers are addressed in the third person, as for instance:

Mrs. Guy Scott would like to see Mary Smith on Thursday at eleven o'clock with regard to the position of lady's maid.

ADDRESSING THE ENVELOPE

The customary and correct form for addressing an envelope is:

Mrs. Guy Scott
130 Park Avenue
New York City

It is also correct to indent each line in this manner:

Mrs. Guy Scott
130 Park Avenue
New York City

Punctuation may be used, but it is better form to omit punctuation entirely. Abbreviations should not be used; all street addresses, cities, and states should be spelled out. The one exception to this rule is in the case of long names for states, such as Pennsylvania and Massachusetts. The abbreviations Pa. and Mass. are familiar and customary and may be used.

An envelope should always be addressed with the full name of the person to whom the letter is sent. If there are several names, such as "John Robertson Carl de Graf," the middle names may be reduced to initials and the envelope addressed: "Mr. John R. C. de Graf."

All women are addressed either as "Mrs." or "Miss." A widow remains "Mrs. Guy Scott" and is addressed as such—never as "Mrs. Ellen Scott." A woman who has divorced her husband is still "Mrs. Guy Scott" unless she prefers to call herself "Mrs. Thomas Scott," her own name having been "Ellen Thomas." The oldest daughter in a family is "Miss Scott"; her younger sister is "Miss Helen Scott." Thus a letter addressed to "Miss Scott" goes to the oldest daughter in the family.

A young boy may be addressed as "Master." An invitation addressed to a young girl, even a child, is addressed "Miss."

The form, "The Messrs. Scott" is not correct when addressing a father and son. This form may be used only for unmarried brothers. If Roy Scott and Bruce Scott, being brothers and both bachelors living together at their club, were invited to dinner or a dance the envelope would very properly be

addressed "The Messrs. Scott." The word "Messrs." simply means "Misters."

The word *personal* or *important* should under no circumstances be added to a letter sent by mail. If a letter is to be forwarded, however, a notation to the effect may be added in the lower left corner of the envelope. It should read simply "Please forward."

The words "and family" are no longer regarded as the best of form. If Mr. and Mrs. Scott are to be invited to a wedding, and they have a daughter who is to be invited also, it is necessary to send a separate invitation to the daughter. Even if there is a young boy in the family, a child of six or seven, he should receive a separate envelope addressed to "Master Scott."

THE LETTER OF CONDOLENCE

Unquestionably this is one of the most difficult of all letters to write. But those of us who are really moved to sympathy at the news of a friend's misfortune or unhappiness should have no difficulty in writing a few well-chosen words of sympathy.

The letter of condolence is written and sent immediately upon receiving word of a death. Acquaintances do not write letters of sympathy, but may send flowers with their visiting card, on which is written "Sincerest sympathy" or "Please accept my heartfelt sympathy."

Friends and relatives of the bereaved family write sincere notes of condolence. It is best not to write a letter at all if one is not really in sympathy, for a page filled with empty platitudes and flowery sentiments irritates and hurts. There is no need for writing at length. A few words of courage, of honest sympathy—a note that carries with it the spirit of a handclasp, the warmth of understanding—such a letter is welcome and often helps assuage the wound of unhappiness.

In writing the letter of condolence it is not so much what you say as what you *do not say* that counts. Be very brief, and say nothing that can in any way cause pain. Perhaps these two models will help you plan your letter of condolence:

Dear Mrs. Scott:

I hasten to offer you my profound sympathy for the great grief that has fallen upon you and your household. If there is anything I can do, I hope you will not hesitate to call upon me.

Cordially yours,
Harriet B. Andrews

Dear Evelyn:

News has just come to me of your great loss, and you cannot know how grieved I am. How I wish I could be with you now to share your sorrow.

Be strong, Evelyn dear, and find solace in the memory that you had your mother with you through so many golden years.

You know that you have my deepest, most heartfelt sympathy.

Affectionately yours,
Mabel.

Letters of condolence are sometimes answered with short notes of acknowledgment. More often a formal card of acknowledgment is engraved and sent to all friends and relatives. It reads, simply,

Mrs. Guy Scott and Family
gratefully acknowledge
your kind expression of sympathy

Frequently letters of condolence are orally acknowledged, in which case no written acknowledgment is necessary.

Following is a model for an acknowledgment to a letter of condolence:

Dear Mrs. Andrews:

I want to thank you for your very kind expression of sympathy. It was a great comfort to me, in my unhappiness, to have a word of courage from

you, and to know that I might call upon you should I have to do so.

With deep appreciation of your sympathy, and your offer to be of service to me,

Yours sincerely,
Ellen Jay Scott.

THE LETTER OF CONGRATULATION

Like the letter of condolence, the letter that congratulates should be brief, cordial, and sincere. One does not send a letter congratulating a new acquaintance on his marriage. A visiting card bearing the words "Heartiest congratulations" is correct. Nor does one send congratulations to a bride; she receives "best wishes," and the groom receives the congratulations. To the bride and groom together it is customary to send a telegram of congratulation on the day of the wedding, or as soon after as possible.

There are various kinds of letters of congratulation. The following may serve as models to help you mold your own thoughts:

On a Birthday

Dear Helen:

My heartiest congratulations on your birthday! May you be as happy in the years to come as you have been in this wonderful year that has just gone by.

I am sending a little token which carries my message of best wishes. I do hope you will like it.

With kind regards to all at home, I am

Affectionately yours,
Annabelle.

To an Engaged Girl

My dear Miss Scott:

I have just heard of your engagement to Bruce Evans, and I want to be among the first to tell you

how happy we all are, here at the school, to know that you have won so splendid a chap.

I am so very glad for you, as I know how happy you must be. And surely Bruce is to be congratulated!

With every good wish to you both,

Sincerely yours,

Helen G. Wadsworth.

On a Wedding Anniversary

Dear Mary and George:

Robert and I are thinking of you today, on your tenth anniversary, and we know how happy you must be. We send you our heartiest congratulations and best wishes for the years to come. May we all be together on your fiftieth anniversary!

Affectionately yours,

Harriet.

On the Birth of a Child

My dear Mrs. Huntington:

Count me among the first to wish you every happiness with your new daughter.

Mr. Graf joins me in wishing you and Mr. Huntington all joy and pleasure in little Miss Joan, and we extend to you both our heartiest congratulations.

Very sincerely yours,

Ellen B. Graf.

THE LETTER OF THANKS

It would be ridiculous even to attempt to give here the real letter of thanks that you should write. The letters given here are only empty forms, formulæ, for you to use as a foundation upon which you build your own letter. Let your letter be a free, sincere expression of gratitude, cordial and gracious, unhampered by stilted phrases or expressions.

Write your letter of thanks as soon as possible after the gift has been received or the favor has been done. Write with the warmth and kindliness you honestly feel, and make your letter as cordial as you know how. We hope these models will be helpful:

For a Wedding Gift

Dear Mrs. Howland:

You cannot imagine how delighted I was to receive the wonderful mirror you and Mr. Howland sent us. Bruce and I have decided to hang it in our drawing room, and we do hope you will come soon to see how well it looks.

With many thanks,

Yours cordially,
Rosalie King.

Jessica dear:

How perfectly sweet of you to send me the lovely jade vase! How did you know it was just precisely what I wanted? Bruce thinks it is the most handsome vase he has ever seen.

Remember, you are coming in on Thursday afternoon to see the gifts.

With love,
Rosalie.

For Gift to a Baby

Dear Mrs. Courtly:

What an adorable little sacque you sent the baby! I wish you could see how cunning he looks in it. Do come soon, won't you?

Both baby and I want you to know how we appreciate your kindness.

Cordially yours,
Lucy R. Barlow.

For a Christmas Gift

Dear Robert:

I know I shouldn't have peeked before Christmas, but somehow the wrapping just slipped off! What lovely book-ends, Robert, and how nicely they suit my desk. I am delighted with them.

Many thanks. Come in soon and see them, won't you?

Sincerely yours,
Ellen Scott.

From Employee to Employer

My dear Mr. Blank:

It was very kind of you to remember me, and I want to thank you for the generous check that awaited me this morning. Please know that I appreciate your thoughtfulness.

With all good wishes for the coming year,
Gratefully yours,
John R. Brown.

THE BREAD-AND-BUTTER LETTER

After having been entertained at the home of a friend, staying over a Sunday or for a longer period, it is necessary that you write what is familiarly known as the "bread-and-butter" letter. Constant usage has made this term acceptable. The "bread-and-butter" letter is simply a letter of thanks to the hostess at whose home you were entertained, and of whose bread and butter—in the sense of hospitality—you partook.

The letter may be brief or chatty, as you please. Following are two models:

Dear Mrs. Bevans:

This is to tell you again how very much I enjoyed the week-end at Pine Rock. We got into the city at five, and Morgan brought me out home in

a taxi. Mother is giving a small bridge this afternoon, and so I found everyone busy, for while there is not a great deal to do, it is impossible to get anyone to help do it.

Tell Mr. Bevans that I am arranging for three or four tennis games next week, so that when I come again, if I don't win, I shall at least not be beaten quite so shamefully.

Let me know when you come to town on your next shopping trip. Perhaps we can arrange for lunch together somewhere.

Very sincerely yours,
Helen R. Janis.

Dear Mrs. Kingly:

I want you to know that every moment at Broad Terrace was a delight. I cannot remember when I ever had such a good time. What a wonderful hostess you are!

It was so good of you to include me. Thank you a thousand times.

Very sincerely yours,
Helena Broderick.

THE LETTER OF INTRODUCTION

A letter of introduction should be simple and to the point. Nothing of a personal nature should be included in it. Two examples are given here.

Dear Travers:

The bearer of this note, Mr. Robert Duncan, of Chicago, plans to be in your town for two months. Besides being a personal friend of mine, he is the advertising manager of the Goodfield Company in Los Angeles, and knowing as I do how interested you are in advertising, I feel that you would like to know him.

You will find him good company everywhere. I

think, for he not only talks entertainingly but he plays tennis and golf and bridge—and plays them well. I hope that you will be able to help him enjoy his stay in Madison.

With kindest regards to Mrs. Travers, I am
Cordially yours,
Robert Westely.

Dear Elise:

Harvey Wilson, who is a very great friend of ours, is to be in New York this winter before going abroad to make his home in England. Anything you can do to make his brief stay in New York pleasant will be greatly appreciated by Lloyd and me.

Yours as always,
Harriet Balfour.

THE FRIENDLY LETTER

It would be as useless to give forms for the friendly letter as it would be to outline conversations between friends. In a letter to a friends you write what you want to write—simply, cordially, and with no regard for formula.

The friendly letter [says Elizabeth Myers] is our proxy for a little tête-à-tête, telling of the personal news of the day, and should be as extemporaneous as daily speech. Such letters are given free scope and it would be as bootless to dictate rules as it would be to commit a monologue to memory prior to a friendly visit.

When writing to a friend, try to imagine that you are sitting beside him or her; say in your letter precisely what you would say to that person directly. Don't pour into your letter all your personal fears and troubles. No one likes to receive a gloomy letter. Neither should you fill your letter with apologies nor tinge it with the slightest suggestion of sarcasm. Wait until you are in a cheerful, cordial, friendly mood before you take up your pen to begin your letter.

The letter everyone loves to receive is natural and spontaneous, cheerful in tone, warm with the personality of the

writer. It contains news but no gossip. It is sometimes long and chatty, but never runs on glibly from page to page in a tiresome narration of meaningless details. It is interesting, well written, and imparts to the reader a sense of distinct pleasure.

It is often a moot question among friends as to who "owes" the next letter. Among good friends there is no more need to count letters than there is to count visits. You write to your friend whenever you feel so inclined, whether your last letter has been answered or not.

A wise plan is to write nothing in a letter that you would not be willing for any one to read. Letters sometimes travel far, and one can never be altogether sure that they will not fall into the hands of people for whom they were not intended.

POSTSCRIPTS ON LETTER-WRITING

It is never permissible to write a letter in pencil. The only exception to this rule is in an emergency, as on a train, where no ink is procurable, or during an illness, when one is unable to write otherwise. People of good taste always use black or dark blue ink for their correspondence. Blots show carelessness, and a fastidious person will rewrite the letter rather than send it with an advertisement of his negligence.

Do not send off a letter until you have carefully read it. If there is anything in it that can possibly be misunderstood that may "sound different" from what you intend to say, rewrite the letter. There is always the chance that your letter may fall into the hands of a third person, and it is safer to avoid writing anything that can in any way react against you.

Underscorings in a letter are in poor taste and should be avoided. Nor is the postscript ever a part of the well-written letter.

Whether you are writing a simple social note or a long friendly letter, take the greatest possible care with its form and content. Bear in mind the old Latin proverb, "*Litera scripta manet*"—"The written letter remains."

X

INVITATIONS AND ACKNOWLEDGMENTS

INVITATION COURTESY

All invitations are flattering, for they express friendliness and offer hospitality. That is why all invitations should receive prompt and courteous attention. It is a flagrant disregard of courtesy and convention to neglect an invitation, no matter how informal it may be.

The invitation should be acknowledged within a week of its receipt. The acknowledgment should be a definite acceptance or regret. You cannot, if you would be gracious and courteous, say, "I hope I shall be able to come," or, "If I am in town I shall be glad to come." Whatever you say must be definite. The hostess should not have the slightest doubt as to whether or not you will be present.

FORMAL AND INFORMAL INVITATIONS

All invitations fall into two general classes: formal and informal. It is not the function that governs the type of invitation, for the invitation to a dance may be either formal or informal. It is the nature of the dance that determines whether a formal invitation or a cordial, informal note shall be written.

Occasions that require the formal invitation are the ceremonious tea, the formal wedding, the elaborate dinner or dance, the fashionable garden fête, the important club entertainment. For this type of invitation the punctilious hostess uses plain white, unruled sheets that fold once into their envelopes. The invitation itself may be engraved, or it may be penned in the hostess's own handwriting. The new etiquette announces unfalteringly that neat handwriting is

preferable to cheap printing. Unless you can have your invitations finely engraved, write them yourself.

The form of this invitation is somewhat fixed. Whether engraved or written by hand, the formal invitation is invariably in the third person. That is, it does not use the pronoun "I" but the full name, as for example:

Mr. and Mrs. John Hay Clark
request the honor of
etc.

Although extreme formality has vanished from American life, this highly formal type of invitation remains, a last reminder of an era that has passed. The correct hostess does not deviate from the form that good usage has established and tradition has preserved.

Jolly afternoon teas, gay little luncheons, small dinner parties, suppers, simple weddings—all these are informal functions requiring the informal invitation. This is simply a cordial, friendly note for which there is no fixed form as there is for the formal invitation. It is penned on correspondence paper or correspondence cards, and is written very much like a friendly letter.

Invitations may be made personally when meeting a friend in the street or at the home of another friend, and invitations may also be extended over the telephone. Both are definitely informal invitations, quite acceptable in the twentieth-century scheme of time-saving. It must be remembered, however, that the invitation given in person or over the telephone must be as gracious and correct as the invitation extended in black and white.

THE VISITING-CARD INVITATION

When one wishes to be neither strictly formal nor entirely informal, it is permissible to use the ordinary visiting card. If the occasion is a dance, for instance, one writes these words in ink in the lower left corner:

Dancing at eleven
April the fifth

This type of invitation is not acceptable when the occasion is of great formality such as a dinner in honor of a visiting celebrity, a début dance, or an elaborate garden party. Its use is confined almost exclusively to such occasions as when friends gather at a tea, a dance, or a dinner. They gather more or less informally, but the hostess wishes the function to carry a certain degree of formality.

THE ACKNOWLEDGMENT

As we have already indicated, the acknowledgment must be made promptly, within a week at the most. And it must be a definite acceptance or regret.

Under no circumstances should an invitation be acknowledged on a visiting card, even though the invitation itself may be in the form of a visiting card. To this type of invitation it is good form to respond with a short note of acceptance or regret penned on correct white notepaper.

Acknowledgments to formal invitations are written on white notepaper or correspondence cards. The acknowledgment follows as closely as possible the wording of the invitation, which means that the third-person invitation must be answered in the third person. For instance:

Mr. and Mrs. John Blank
accept with pleasure
etc.

The informal invitation can be acknowledged in only one way: a cordial, friendly letter of acceptance or regret. Both the informal invitation and its acknowledgment take the form of general correspondence.

In replying to an invitation, explicit details must be given. The day of week, date, and hour should be quoted from the invitation. For instance, you do not say, "I shall be delighted to attend your tea," but, "I shall be delighted to attend your tea on Thursday, May tenth, at four o'clock." This enables the hostess to correct any mistake that may

have been made in the invitation, or any misunderstanding that the guest may have, and obviates the possibility of calling on the wrong day or at the wrong hour—a most embarrassing situation for everyone concerned!

The invitation given by telephone or by word of mouth is courteously declined or accepted at once. It is both inconsiderate and discourteous to say, "I will let you know."

ADDRESSING THE INVITATIONS AND ACKNOWLEDGMENTS

Formal invitations for evening affairs should be addressed to husband and wife, omitting neither one nor the other. (The exception to this rule is the "stag" or its feminine equivalent.) If there is one daughter in the family who is to be invited, her name may be included in this invitation. But if there are several daughters, they receive an invitation addressed to "The Misses Blank." All masculine members of the family, other than the husband, receive separate invitations.

Invitations sent to a husband and wife are acknowledged in the names of both. If a daughter is included, her name is added to the acknowledgment. The wife usually answers the invitation, and although it was sent in the name of Mr. and Mrs. John Hay Clark, she sends her acknowledgment to Mrs. Clark alone. In other words, the acknowledgment contains the names of both Mr. and Mrs. Clark, but the envelope is addressed to Mrs. Clark.

THE WEDDING INVITATION

Not later than fifteen days, and not earlier than four weeks before the date set for the marriage, wedding invitations are sent to those friends, relatives, and acquaintances who are to be present at the ceremony. When the wedding is to be a large church ceremony, invitations are issued to all those whose names appear on the visiting lists of the two families, that is, all who are counted as friends or acquaintances of the families. They are issued also to relatives and

friends of the bride and groom who may be traveling abroad, to the important business associates of the groom and those of the bride's father. Intimate friends and relatives in mourning are invited, though they are not expected to attend.

For a simple home wedding it is necessary to exercise more discrimination in the selection of guests. Relatives and intimate friends of both families are invited, of course. But no casual acquaintances are included. In sending out the invitations, the bride-to-be and her mother must take into consideration the size of the reception or drawing room and the number of people that can comfortably be accommodated.

Size and Material

Demanding two envelopes as it does, the paper selected for the formal wedding invitation should be of very fine, medium-weight quality. And it should be white, of course—for white was made for brides!

Wedding invitations are issued in the name of the bride's parents; or, if she is an orphan, in the names of a married brother and his wife, of her guardian, or of her nearest male relative. Sometimes when parents are living apart but are not legally separated they unite their names on the occasion of a daughter's wedding. But if they are legally estranged, the invitations are issued by the parent with whom the daughter is living.

In rare cases it happens that there is no relative close enough to issue the wedding invitations, no guardian, no very intimate friend. Under these circumstances the invitations may be issued by the bride and groom themselves.

Pure white, unglazed paper is used for the wedding invitation. If the bride's family possesses a crest, it may appear at the top of the first page, embossed in plain white. A recent fashion, quite acceptable, is to have the bride's initials embossed in white where the crest would appear. But it is not acceptable to use such decorations as gilt edges, borders, entwined letters or any devices in color.

Only the first page of the double-fold sheet may be en-

graved. The size of the sheet varies from season to season; it is always advisable to consult a good stationer concerning such matters as size, texture, style of engraving, etc. Even wedding invitations are subject to the passing whim of fashion.

Concerning the Envelopes

As we have previously indicated, the wedding invitation requires two envelopes. The first, matching in texture and quality the double-fold sheet, is used as a protection for the invitation. The sheet is folded once into this first envelope, which bears only the name of the guest. It remains unsealed.

The second envelope is slightly heavier. It is large enough to hold the invitation and the inner envelope. It is sealed, stamped, and addressed with the full name and address of the person for whom it is intended. In this envelope the invitation is mailed.

The correct way to insert the first envelope into the second is with the name on the inner envelope facing the back of the outer, so that it can be read quickly when removed. When lifting the inner envelope from the outer, the recipient should be able to see the name at a glance.

Church and reception cards are enclosed with the wedding invitation. "At-home" cards, however, are sent out separately after the wedding.

Invitation to Church Wedding

The phrase "request the honor of your presence" must appear in the invitation to a church wedding. The form "pleasure of your company" is reserved for home weddings.

Ordinarily the invitation to a church wedding requires no acknowledgment other than one's presence at the church on the day specified. Sometimes, however, the words "Please reply" or "Kindly respond" are added, which means that a prompt acknowledgment is necessary. The initials R. S. V. P. are no longer used by people of good taste.

Following are two forms, both correct, for the church wedding invitation:

Mr. and Mrs. John Grey Taylor
request the honor of
..... (name written in)
presence at the marriage of their daughter
Helen Marie
to
Mr. Raymond Jay Mitchell
on Thursday, the ninth of May
at four o'clock
St. Thomas's Church
New York

Mr. and Mrs. John Grey Taylor
request the honor of your presence
at the marriage of their daughter
Helen Marie
to
Mr. Raymond Jay Mitchell
on Friday, the fourth of June
at six o'clock
at the New Presbyterian Church
Boston

Instead of "to," the word "and" or "with" may be used. For instance:

at the marriage of their daughter
Helen Marie
with
Mr. Raymond Jay Mitchell

or

Helen Marie
and
Mr. Raymond Jay Mitchell

When the wedding is large and it is necessary to restrict or limit attendance, an engraved admission card is enclosed with the invitation. It reads simply:

PLEASE PRESENT THIS CARD
at St. Thomas's Church
on Thursday, the ninth of May

An invitation to a church wedding is solely for the ceremony. If the guest is to be invited to the wedding breakfast or reception afterward, a separate invitation is enclosed with the invitation to the ceremony. Sometimes just a small card is enclosed, inscribed simply with these words:

Reception
at four o'clock
Forty-six Lafayette Street

For the wedding breakfast an engraved invitation of this kind is enclosed:

Mr. and Mrs. John Taylor
request the pleasure of
..... (name to be filled in)
company, at breakfast
on Thursday, the ninth of May
at twelve o'clock
Twenty-eight Park Terrace

The reception invitation is engraved in the following form:

Mr. and Mrs. John Taylor
request the pleasure of your company
at the wedding reception of their daughter
Helen Marie
and
Mr. Raymond Jay Mitchell
on Thursday afternoon, May the ninth
at four o'clock
28 Park Terrace

Invitation to Home Wedding

The phrase "pleasure of your company" is substituted for "honor of your presence" in the invitation to a home wedding. The correct form follows:

Mr. and Mrs. Robert Guy Brown
request the pleasure of your company
at the marriage of their daughter
Dorothy
to
Mr. Henry Van Buren
on Tuesday afternoon, June the first
at four o'clock
Twenty-two West End Avenue

Sometimes the wedding takes place in the country, or someone who lives at a great distance is invited. A small card like this one is generally included:

Train leaves Grand Central Station
for Glenville at 11:42 A. M.

Returning train leaves Glenville
for New York at 6:10 P. M.

Wedding at Home of a Friend

Occasionally, as a matter of convenience or preference, a wedding takes place at the home of a friend or relative. This is the correct wording for the invitation:

The pleasure of your company is requested
at the marriage of
Miss Marian Benson Joyce
to
Mr. John Hay Brown
on Monday, the twentieth of June
at twelve o'clock
at the residence of
Mr. and Mrs. Herbert Smith Hopkins
Eighteen Johns Street

For the Very Simple Wedding

Weddings are frequently quite simple, with only a few relatives and very intimate friends present. For such weddings invitations are generally not engraved; the bride writes them herself. Following is an example of this type of wedding invitation:

Dear Emily:

Robert and I are to be married at noon on Thursday, the twenty-first of this month. The ceremony will be at St. Mary's Church, and we both want you to be there. And we want you to come afterward to the little wedding breakfast at my home.

Do write before that time and let me know you will be there. With much love from Robert and me.

Affectionately yours,
Caroline.

The Second Marriage

If the widow is young, invitations to her second marriage are issued in the name of her parents or her nearest relatives. The form is quite the same as the ordinary invitation, except that the full name is used. For instance:

Mr. and Mrs. Robert Brown
request the honor of your presence
at the marriage of their daughter
Dorothy Brown Lee
to
etc.

The divorcée uses whatever name she has taken after the divorce. She may use the name of her ex-husband, or her maiden name if she has resumed it.

If a woman who is to be married for the second time has no near relatives to issue the invitations, the following form may be used:

The honor of your presence is requested
at the marriage of
Mrs. Helen Roy Chadwick
and
Mr. Bruce Kenneth
on Wednesday, October the fifteenth
at four o'clock
Church of the Redeemer

Wedding Announcements

Announcements engraved on notepaper like that used for invitations are sent after a wedding if no general invitations were issued. They are often sent instead of invitations to friends who live at too great a distance to be present at the ceremony. They require no acknowledgment, although it is customary to send a note of congratulation or to call on the parents of the bride.

The announcement generally reads:

Mr. and Mrs. Roger Smith
have the honor to announce
the marriage of their daughter
Mariette
to
Mr. Seymour R. Kenneth
on Thursday, September the tenth
One thousand nine hundred and thirty-three
in the City of New York

The announcement of the marriage of a widow of mature years is engraved on notepaper and reads:

Mrs. Mariette Smith Lee
and
Mr. Herbert Gaylord Kenneth
announce their marriage
on Thursday, December the twelfth
One thousand nine hundred and thirty-three
at Saratoga Springs
New York

How to Acknowledge Wedding Invitations

When a breakfast or reception card is included with the invitation to a church wedding, response must be made promptly. The acknowledgment should follow as closely as possible the wording of the invitation. It is written on the first page of a sheet of note paper, and addressed to the person or persons in whose name the invitation is issued. Here is the correct form of acceptance:

Mr. and Mrs. John H. Mortimer
accept with pleasure
Mr. and Mrs. Henry B. Fletcher's
kind invitation to be present at the
marriage of their daughter
Helen Marie
to
Mr. Thomas Wolcott
on Tuesday, the seventh of April
at twelve o'clock
and afterward at the wedding breakfast

Like the acceptance, the regret is worded in third-person form and follows closely the wording of the invitation:

Mr. and Mrs. John H. Mortimer
regret exceedingly that they
are unable to accept
because of the illness
of their son
Mr. and Mrs. Henry Fletcher's
kind invitation to be present at the
marriage of their daughter,
etc.

The acknowledgment to the written invitation, from one friend to another, has no fixed form but follows the trend of general correspondence. For instance:

Dear Caroline:

I shall be delighted to be present at your wedding to Robert on Thursday, the twenty-first. I will be at St. Mary's Church in time for the ceremony, and accompany you home afterward for the wedding breakfast.

I would like to run in and chat with you before the happy day, but I know how busy you must be. My love to you and Robert.

Affectionately,
Emily.

Recalling the Wedding Invitation

A sudden death in the family, illness, accident, or any serious happening, makes necessary the recall of a wedding invitation. The parents of the bride should notify immediately all those to whom invitations were issued. The quickest and most expedient method is to send small engraved or printed cards reading:

Owing to the sudden death of
Miss Rose Brown
the sister of Mr. Kenneth Brown
Mr. and Mrs. James Curtis beg to
recall the invitations issued for
the marriage of their daughter,
Grace Helen,
on Thursday, February the fourth.

If there is no time to send out these cards, some one in the family may call up individually on the telephone each person to whom an invitation was sent, explaining what has happened and recalling the invitation.

Invitation to a Wedding Anniversary

Unlike the wedding invitation, that of the anniversary may display some device or design. It is usually in the form of the initials of husband and wife, entwined or in mono-

gram. The year of the wedding and the present year are usually stamped at the top.

The anniversary invitation is engraved on sheets or cards, if the celebration is to be formal. For a simple, family reunion ordinary letters penned on correct stationery take the place of the engraved invitation.

For a silver wedding, the engraving may be done in silver. Gold lettering is permissible when the entertainment celebrates a fifty-year wedding anniversary.

The two most approved forms for anniversary invitations are given here:

1908 *1933*
Mr. and Mrs. Henry Ascher
At Home
Wednesday evening, May twelfth
after eight o'clock
Thirty-two Midlawn Terrace

1883 *1933*
Mr. and Mrs. Henry Ascher
request the pleasure of your company
on the fiftieth anniversary
of their marriage
on Thursday, September the first
at eight o'clock
Thirty-two Midlawn Terrace

XI

INVITATIONS AND ACKNOWLEDGMENTS
(*continued*)

DANCE INVITATIONS

THE word "ball" is used only in connection with an assembly or a charity dance; never otherwise. Following are the most approved forms of invitation for the formal dance:

Mr. and Mrs. James Kilgore
request the pleasure of your company
on Thursday evening, January the tenth
at half-past nine
o'clock
Dancing *Scarsdale*

Mr. and Mrs. James Kilgore
request the pleasure of
. . . . . (Name written in)
company, at a costume dance
to be given at their home
on Thursday, January the tenth
at eleven o'clock
Costume de rigueur *14 Main Street*

The words "Please reply" may be added, although they should be unnecessary. Every person of good sense and fine courtesy should know enough to respond to an invitation of this type without being requested to do so.

When the dance is not extremely formal, the hostess uses her at-home or visiting card, adding the words "Dancing at ten" in the lower left corner.

The acknowledgment to the formal invitation follows closely the wording of the invitation. The acceptance, for instance, would be:

Mr. and Mrs. John Harris
accept with pleasure
Mr. and Mrs. James Kilgore's
kind invitation to be present
for dancing
On Thursday evening, January the tenth
at nine o'clock

When the acknowledgment is a regret, it is not necessary to repeat the date and hour for the obvious reason that, if one does not expect to come to the dance, details of time are unimportant.

The Dinner Dance

One of the most fashionable forms of modern entertaining is the dinner dance. A number of guests gather for dinner, and later there is dancing, for which additional guests have been invited.

It is necessary to issue two separate sets of invitations. One set is for the people who are to come for dinner and dancing both; the other set is for those who are to come for dancing only.

The dinner invitations would be the regular engraved invitations with the words "dancing at ten" in the lower left corner. For dance invitations the hostess would use her at-home cards, with the words "Dancing at ten" in the lower left corner.

A new method, approved by etiquette, of inviting people to an informal dance is to use the joint visiting card of husband and wife and write with ink in the lower left corner the words:

Dancing at eleven
April the third

The acknowledgment to the visiting-card invitation may not be on a visiting card. It should be hand written on white note paper, and couched in cordial, informal terms.

For the Débutante Daughter

When a dance is given in honor of a débutante, the proper form of invitation is:

Mr. and Mrs. Charles West
request the pleasure of
. . . . . (Name written in)
company at a dance in honor of their daughter
Miss Justine West
on Monday evening, the third of January
at ten o'clock
Ten Merrill Parkway

Sometimes the ordinary dance invitation is issued, and the card of the débutante is included. One of the most fashionable forms of invitation for the dance is:

Mr. and Mrs. Charles West
request the pleasure of
. . . . . (Name written in)
company at a small dance
on Monday, the first of January
at 12 Park Terrace

The name of the débutante does not appear in this invitation, though her visiting card may be included to indicate that the dance is in her honor.

Invitations for a Subscription Dance

The following is the correct form of invitation to use when the subscription dance is to be held in the drawing

room of a hotel. It should be engraved on large white letter sheets.

The pleasure of
. . . . . (Name written in)
company is requested at the
Third Reunion
at the Richelieu Hotel
on Friday evening, April the tenth
from nine until one o'clock
Patronesses
Mrs. Johnson *Mrs. Meredith*
Mrs. Mooers *Mrs. Thompson*
Mrs. Clure

With this type of invitation it is customary to include what are known as "vouchers." These "vouchers" are for the purpose of enabling subscribers and patronesses to extend hospitality to their friends, and also to bar admittance to those not invited. The "voucher" generally reads:

Third Reunion
Gentlemen's Voucher
Admit . . . . . (Name written in)
on Friday evening, April the tenth
Compliments of . . . . . .

A newer form of invitation, to do away with the "voucher," is being used. It reads:

Third Reunion
. . . . . (Name here)
The pleasure of your company is requested
on Tuesday, the tenth of June
at eight o'clock
Community Club
18 Forest Avenue
Please present this card at the door.

If the invitations are issued and distributed by a committee or board of directors instead of by private subscribers, the following words appear in the left corner:

The Committee of the
Third Reunion
Hilldale Club
234 Kingston Avenue

For subscription dance invitations it is good form to use either a letter sheet or a large card. If a letter sheet is used, the invitation should be engraved on the outer face, and the names of the men giving the ball, or the patronesses, listed on the second inner face. If a card is used the names can be listed on the reverse side.

Acknowledging the Subscription Dance Invitation

An invitation to a subscription dance, received in the name of the whole body of subscribers, requires a prompt acknowledgment of acceptance or regret to the address given on the card. But if a subscriber extends the invitation to a friend, enclosing with the invitation his or her own card, the acknowledgment is sent to this subscriber individually. It is usually a short, informal note, something like the one that follows, and it may be addressed to the entire committee or to its chairman:

My dear Mrs. Blake:
It is with great pleasure that I accept your invitation to attend the Third Reunion of the Hilldale Club, on Friday, the tenth of April.
Sincerely yours,
Helen R. James.

Invitation to a Public Ball

As we have already indicated, the word "ball" does not appear on an invitation unless it is a public or semi-public function. Charity dances, large club entertainments, dances

given by associations—all come under the head of "balls." Here are two forms of invitation for this type of entertainment:

The Committee of the Hilldale Club
request the pleasure of your
company at a Ball
to be held at the Community Club House
on the evening of September the eighth
at ten o'clock
for the benefit of
THE COMMUNITY HOSPITAL
Tickets five dollars

The names and addresses of the patronesses are listed on the reverse side of the card; or if the invitation is on notepaper, these names are listed inside on the third page.

The pleasure of your company
is requested
at the
Annual Masquerade Ball
to be held at the Bellmore Hotel
Thursday evening
January the fifth, at nine o'clock
Cards of Admission, Three Dollars
on sale at the
Bellmore Hotel and homes of Patronesses

DINNER INVITATIONS

The American hostess is justly proud of her formal dinners. And, like Madame de Sévigné, famed for her correspondence, she insists upon having the invitations correct in every detail. Thus, whether handwritten on notepaper or engraved on cards, the invitation usually follows this accepted form:

Mr. and Mrs. John Blank
request the pleasure of
.....(Name written in)
company at dinner
on Thursday, March the twentieth
at eight o'clock
450 Park Avenue

The hostess who entertains a great deal is wise to use engraved blanks which are suitable for dinners, luncheons, dances, musicales, or whatever she is planning. This is the type of blank we have in mind. It serves many useful purposes:

Mr. and Mrs. John Blank
request the pleasure of
.....
company at.....
on.....
at.....*o'clock*
450 Park Avenue

A dinner invitation is the highest form or courtesy. It requires prompt and courteous acknowledgment. Well-bred people acknowledge their dinner invitations within twenty-four hours. The correct acceptance and regret follow:

Mr. and Mrs. Herbert Thorne
accept with pleasure
Mr. and Mrs. John Blank's
kind invitation to dinner on
Friday, May the fifth
at eight o'clock
64 West Drive

Mr. and Mrs. Herbert Thorne
regret that a previous engagement
prevents their accepting
Mr. and Mrs. John Blank's
kind invitation to dinner on
Friday, May the fifth
64 West Drive

In writing regrets it is always courteous to give the reason for being unable to accept. Some people refuse to do this, believing with the old maxim maker that "Friends need no excuses." The new etiquette, therefore, mildly overlooks the omission of a reason in the regret; but the old-fashioned etiquette looks upon it as a distinct discourtesy.

In Honor of a Celebrated Guest

If the hostess gives a dinner in honor of a celebrated guest or a visiting friend she may use her engraved form (see preceding page) filling it in as for a dinner, and adding the words:

To meet Mrs. John Blank

at the bottom in ink. Another method is to have small cards printed and enclosed with the invitation.

Perhaps the occasion is one of extreme importance, warranting special engraved invitations. They should read:

To meet
Mr. and Mrs. McAllister Doran
Mr. and Mrs. John Blank
request the pleasure of
..... (Name written in)
company at dinner
on Thursday, January the sixth
at eight o'clock
450 Park Avenue

The Simple Informal Dinner

When the dinner is a small, unceremonious gathering of friends, the invitation takes the form of general correspondence. The informal dinner invitation is sent by the wife for her husband and herself, and is addressed to Mrs. Blank for both Mr. and Mrs. Blank. Here, for example, is a typical invitation to a simple dinner, and immediately following is the correct acknowledgment:

Dear Mrs. Harris:

We are planning a small dinner for Thursday, November the eighth. Will you and Mr. Harris give us the pleasure of being with us?

I do hope you are disengaged for that evening. We dine at eight o'clock.

Yours sincerely,
Margaret B. King.

Dear Mrs. King:

Mr. Harris and I will be delighted to dine with you and Mr. King on Thursday, November the eighth, at eight o'clock.

With kindest regards, I am

Sincerely yours,
Millicent Harris.

Between intimate friends, the invitation and acknowledgment would be more informal, carrying the same note of cordiality one finds in the friendly letter.

When the Dinner Is Not at Home

A new trend in entertaining which spares the home but spoils not the hospitality is the dinner party at a hotel or fashionable restaurant. Business and professional women find this an admirable method of returning hospitality. It enables them to entertain friends and associates whom they might

otherwise be forced to neglect. Even fashionable hostesses are looking with favor upon the hotel dinner party.

The invitation, handwritten or engraved on plain white notepaper, reads:

Mr. and Mrs. John Kay
request the pleasure of
Mr. and Mrs. John Perry Blascom's
company at dinner
at the
Waldorf Astoria
on Wednesday, March the sixth
at eight o'clock
Please respond *41 Tompkins Place*

In this case the hostess must be absolutely certain as to the number of people that will be present; to make sure of a response, therefore, she requests it. Whether it is requested or not, anyone receiving a dinner invitation should acknowledge it with acceptance or regret without delay.

If the invitations are engraved, the line "Mr. and Mrs. John Perry Blascom" is written in ink. Or the following form could be used:

request the pleasure of your
company at dinner
etc.

The Daughter as Hostess

It is necessary for the motherless daughter, who is hostess in her father's house, to include his name in every dinner invitation she issues. Following is a model informal invitation to dinner, issued by a young daughter-hostess.

My dear Mrs. Curtis:
Father has asked me to extend an invitation to you and Mr. Curtis to dine with us on Tuesday, April the fifth, at half-past seven o'clock. We are

looking forward to your coming with a great deal of pleasure.

Cordially yours,
Rose Meredith.

In acknowledging this invitation, whether it be acceptance or regret, the answer must go to the daughter, not the father. It is discourteous to receive a letter or an invitation from one person and acknowledge it to another.

To Postpone or Cancel a Dinner

When something unforeseen and unexpected happens to interfere with dinner plans, the hostess must instantly dispatch, either through messenger or special delivery, short written notes canceling the engagement. The third-person formula may be used, but there must be a certain warmth in the note to avoid any semblance of indifference. These two forms are acceptable if engraved dinner invitations have been issued:

Because of the severe illness of their son, Mr. and Mrs. John Smith beg leave to cancel their dinner, arranged for Thursday, May the fifth.

or

Mr. and Mrs. John Smith regret that the damages done to their house by a recent fire make it necessary for them to postpone the dinner arranged for May the fifth until May the thirtieth.

Of course, if it were just a simple, informal dinner that had been arranged, one would write a friendly note of explanation without thought of form or formula.

Inviting a Stop-Gap

It happens, occasionally, that a guest is unable to come and is obliged to notify the hostess at the last moment. The

usual thing is to call upon a friend to fill the place as a special courtesy. If time is short, the friend is called on the telephone; otherwise a brief cordial note is written, explaining the situation and frankly asking the friend to come in the place of the invited guest who cannot be present.

This is an instance when tact and discretion are of importance, for sensitive people will take offense at being asked to take the place that someone else has relinquished. A letter like the one that follows, however, cannot possibly give offense.

My dear Mr. Cook:

I am going to ask a very special favor of you, and I know that you will be good enough to comply—if no other engagement stands in the way.

Ralph Townsend, who was to have been present at a little dinner party that I am giving tomorrow evening, has just written that he has been called out of town on business. I can think of no one I would rather have in his place than you. Won't you say you will come, and give me more reason than ever for subscribing myself

Gratefully yours,
Janet B. Raines.

In answering this letter, Mr. Cook must definitely accept or decline. If he declines he must give his reason for doing so. Merely to write and say that he cannot come is at once impolite and discourteous. A gracious acceptance follows:

My dear Mrs. Raines:

I'm rather glad that Ralph was called out of town, since it gives me an opportunity to be present at another of your delightful dinners. Thank you so much for asking me.

Yours very sincerely,
Ralph B. Cook.

To Break a Dinner Engagement

If you find that some unexpected occurrence prevents you from keeping your dinner engagement, write a cordial note to your hostess at once. If there is no time to write, call the hostess by telephone, or send the note by messenger. You must have a genuine excuse for canceling a dinner invitation. The letter that follows is an excellent example of the type of note that is acceptable:

My dear Mrs. Christy:

Mr. Cross has been called to Chicago on account of the illness of his mother. We are very anxious about her, and I am sure you will understand why it is impossible for either of us to attend your dinner party next Friday.

With many regrets, I am

Sincerely yours,
Florence Cross.

Requesting an Invitation for a Stranger

Under no circumstances may you ask for an invitation for yourself. But there are occasions and circumstances when it is quite correct and acceptable for you to request an invitation for a friend or a house guest.

Let us suppose that you are entertaining at your home a young Miss West from out of town. You receive an invitation from Mrs. John Blank to attend a dance. Because you wish to be courteous both to your hostess and to your guest, you write to Mrs. Blank and say:

Dear Mrs. Blank:

Miss Pauline West, whose home is in Cape Middleton, is staying with me for a few weeks.

May I bring her to your dance on Friday? I am sure she will be delighted if you invite her.

Very sincerely yours,
Harriet B. Dash.

Mrs. Blank, being both frank and courteous, answers you, saying:

Dear Mrs. Blank:

You cannot imagine how sorry I am that I cannot invite Miss West to my dance on Friday. You know how small my reception room is, and already I have invited more people than I can comfortably accommodate.

Won't you bring Miss West to tea some day next week? I should be delighted to meet her.

With sincerest regrets,

Yours very cordially,
Caroline Blank.

Or she answers in the form of an invitation, saying:

Dear Mrs. Blank:

By all means bring Miss West with you on Friday. I shall be delighted to have her.

Sincerely yours,
Caroline Blank.

INVITATION TO A FORMAL LUNCHEON

Ordinarily the luncheon is a jolly, informal affair, and the invitation is extended over the telephone, in person, or by means of a friendly little note. But sometimes a large and ceremonious luncheon is given in honor of a celebrity or visiting guest and it becomes necessary to have formal invitations engraved, or penned in the proper form.

This invitation is usually issued in the name of the hostess alone, unless the host is to be present and men are to be invited.

Mrs. John Torley Blake
requests the pleasure of
.....(Name written in)
company at luncheon
on Friday, May the first
at one o'clock
11 Park Avenue

It is fashionable in large cities to invite several friends to luncheon at a hotel and later to a matinée. This is regarded as an especially fine method of presenting a visiting guest or a newcomer to one's friends. The invitation that follows may be penned on white notepaper or engraved in the manner of a dinner invitation.

To meet Miss Helen Robertson
Mrs. John T. Blake
requests the pleasure of
.....(Name of the guest)
company at luncheon
at the Biltmore Hotel
on Wednesday, April the eleventh
at one o'clock
and afterward to the matinée
The Music Box Revue *11 Park Avenue*

The acceptance or regret to a formal luncheon invitation follows closely the wording of the invitation.

THE INFORMAL LUNCHEON

For the informal luncheon, a brief note of invitation is sent from five to seven days ahead. In making the note brief, cordiality must not be sacrificed. We give here a typical note of invitation and its acknowledgment. Of course, the invitation between intimate friends will partake of the nature of a friendly letter.

My dear Mrs. Blank:

Will you come to luncheon on Wednesday, April the eleventh, at half-past one o'clock? Mrs. Frank Richards will be here, and you have so often expressed a desire to meet her.

Cordially yours,
Helen R. Roberts.

My dear Mrs. Roberts:

I shall be delighted indeed to come to your luncheon on Wednesday, April the eleventh, at half-past one o'clock.

It was very kind of you to remember that I have been wanting to meet Mrs. Richards for so long a time.

Yours sincerely,
Justine Blank.

When the occasion is neither strictly formal nor entirely informal, the hostess may use her visiting card for the invitation, merely writing in ink toward the left below the name:

Luncheon at one-thirty o'clock
March the fourth

The acknowledgment may not be made by calling card; a cordial, informal note should be written.

RECEPTIONS AND TEAS

The word "reception" is applied to several social functions which may or may not be formal and ceremonious. The tea, the "at home," the afternoon dance in honor of a débutante daughter—all fall under the head of receptions.

When mother and débutante daughter are to receive the guests together, the invitation reads:

Mrs. William B. Harris
Miss Jean Harris
At Home
Friday afternoon, October fifth
from four until seven o'clock
Five Parkway Terrace

If the reception is in honor of a special guest, the invitation reads:

To meet
Governor and Mrs. Frank Robertson
Mr. and Mrs. James Melvin
request the pleasure of
your company
on Friday afternoon, June fifth
from four until seven o'clock
Five Hundred Fifth Avenue

To an afternoon tea one invites one's best friends and one's most interesting acquaintances. In this age of easy informality, the tea invitation is rarely engraved, but takes most often the form of a cordial, friendly note. Then, too, the visiting card is used with the words:

Friday,
January the tenth
Tea at four o'clock

written in ink in the lower left corner. These cards, marked for the tea, are mailed to the friends and acquaintances who are to be invited.

THE GARDEN PARTY

This is really an "at home" held out of doors. Here, too, the new etiquette frowns upon the formal engraved invitation, unless the party is highly ceremonious and in honor of some special guest or guests. The following invitation is con-

sidered the best form. It may be written by the hostess on her ordinary correspondence notepaper or on correspondence cards.

Mrs. Maurice Bronson
At Home
Friday afternoon, May tenth
from four until seven o'clock
In the Garden *Holyoke, West Lake*

Instead of "In the Garden" the words "Garden Party" may be used. Some hostesses prefer to write friendly notes of invitation, particularly if the garden party is informal in nature.

My dear Mrs. Keene:

I have asked a few of my friends to have tea with me, informally, on the lawn, Friday afternoon, May the tenth, at four o'clock. May I expect you also? Perhaps there will be a little tennis. There will be a racquet waiting for you if you want to play.

Cordially yours,
Rosalin Bronson.

The acknowledgment takes the form of the invitation. If it is a third-person invitation, the acceptance or regret is worded in kind. But if it is a friendly note, nothing but a friendly note is acceptable in acknowledgment.

HOUSE OR WEEK-END PARTIES

The invitation to a house or week-end party is a little different from any other. It must be in the form of a letter, giving the specific duration of the visit, indicating the best and most convenient trains, outlining the activities, etc.

Dear Miss Janis:

We have planned a house party as a sort of farewell before our trip to Europe, and we are par-

ticularly anxious to have you join us. I hope there is nothing to prevent you from coming out to Pine Rock on June twenty-third and remaining here with us until the eighth of July.

I hope to have many of your own friends with us, including Jean and Marie Cordine, who are planning to sail toward the end of July. Frank Jolliet will be here, and perhaps Mr. and Mrs. Robert Kingsley. There are several others you do not know, but whom I am most anxious to have you meet.

A time-table is enclosed for your convenience, and I have checked the two trains that I believe are best. If you take the three fifty-eight on Tuesday you will arrive at seven-ten, and you will be able to meet the guests at dinner at eight-thirty. There is an earlier train in the morning if you prefer it. If you let me know which train you expect to take, I will see that there is a car at the station to meet you.

Very cordially yours,
Alice M. Bevans.

Dear Mrs. Bevans:

How good of you to include me in your house party! Of course I shall be delighted to come.

I shall arrive on the seven-ten train, leaving New York at three fifty-eight as you suggest. It was so thoughtful of you to enclose the time-table.

With kindest regards,

Sincerely yours,
Helen R. Janis.

If the letter were one of regret, it would be necessary for Miss Janis to write definitely just why she could not accept. It is considered by most people the greatest possible form of discourtesy to refuse an offer of extended hospitality without offering an adequate excuse.

INVITATIONS TO THEATER AND OPERA

In planning a theater or opera party it is wise to invite an equal number of men and women. The note of invitation should state definitely the name of the play or the opera and the date.

My dear Miss Johnson:

Mr. Roberts and I have planned to have a small group of friends hear "Faust" at the Central Opera House, and we are hoping that you will be one of us. The time is Friday evening, the seventeenth of October. I have been fortunate enough to obtain a box in the parquet, where we shall be comfortably seated.

If you are free to join us on that evening, Mr. Roberts and I will stop for you in the car at half-past seven.

Cordially yours,
Evelyn T. Roberts.

The acknowledgment must be made promptly so that the hostess can fill in, in case of a regret.

MUSICALES AND PRIVATE THEATRICALS

A ceremonious drawing-room concert requires engraved invitations, issued at least two weeks in advance. The two approved forms follow:

Mrs. John M. Cook
At Home
Tuesday evening, October first
at nine o'clock
Ten Farnhut Terrace
Music

Mr. and Mrs. John M. Cook
request the pleasure of
..... (Name written in)
company at a musicale
on Tuesday evening, October first
at nine o'clock
Ten Farnhut Terrace

If she wishes to invite her friends to hear a famous orchestra or soloist at her home, the hostess may use her visiting card, writing in the lower left corner the words:

Tuesday, October first
half-past three o'clock
to hear the
Whitman Stringed Orchestra

For private theatricals, the invitation follows very much the same form as that of the musicale. The hostess may add the phrase "Theatricals at nine o'clock" to her invitation; or she may issue engraved cards requesting the pleasure of a friend's company at private theatricals. The word "dancing" may be engraved in the lower left corner of the card if dancing is to follow the theatricals. It is courteous to respond promptly to these invitations.

INVITATIONS TO A CHRISTENING

It is not customary to invite a great number of people to a christening. But when the occasion is made one of formal entertainment, it becomes necessary to have engraved cards prepared and issued to friends and relatives. It reads:

Mr. and Mrs. John Blank
request the pleasure of your
company
at the christening of their
son
on Tuesday, April second
at three-thirty o'clock
450 Park Avenue

Ordinarily only relatives and intimate friends are invited to a christening, and notes of invitation take the place of engraved invitations.

The letter requesting a relative or friend to serve as godfather or godmother must be carefully worded. It is usually an intimate letter, for no one with fine sensibility will ask any except a dear friend to act as godmother or godfather. Such a request is much better given in person than by letter. However, we give here one brief letter of request, and another of acknowledgment, to serve as suggestions:

Dear Robert:

Jack and I have both agreed that we would rather have you serve as godfather for John Paxton, Jr., than anyone else. We hope that you will not refuse.

The baptism has already been arranged for four o'clock, next Sunday, at St. Peter's Church. We hope you will be present at the church, and later at a small reception here in our drawing room.

With kindest regards from us both, I am

Cordially yours,

Amelia.

Dear Amelia:

It will give me great pleasure indeed to be godfather to little John Paxton. Truly, I count it no small honor, and no slight responsibility. I am quite anxious to meet my little godson, and I shall be present both at the christening and at the reception afterward.

With every good wish for him and for the splendid parents he has chosen, I am

Sincerely yours,

Robert.

PART II

THE CEREMONIAL ASPECT

I

COURTSHIP AND BETROTHAL

THE DÉBUTANTE

OLD-FASHIONED etiquette books paint glowing pictures of the débutante being ushered into society. They show her at eighteen, pink-cheeked and modest, standing beside her mother with a huge bouquet and caring very much indeed whether she is approved or disapproved by the family's friends and acquaintances.

But the old-time débutante who appeared on her day of days all crisp and starry-eyed in a dress of tulle or net has vanished. The modern girl is "half out" before she is sixteen, and at eighteen she is bored with teas and receptions and does not care one whit whether her mother's friends like her or not. Society "is a world which she has known about and which has known about her for some years."

The chaperon, too, has vanished. The girl of today is her own best chaperon because she brushes against life and rubs elbows with the world. She has her own mind and chooses friends of her own liking. She has her own good sense and knows how to meet the modern age halfway, without destroying any of the old family standards.

The modern débutante refuses to be awed by receiving-lines and important guests. She would rather run out to the country club than dawdle through an impossible afternoon tea. Therefore elaborate débutante functions are slowly but surely disappearing, and glowing accounts of such functions must as inevitably disappear from the etiquette books.

It is the rare débutante who, in these days of free expression and bold self-assertion, stands three hours or more while

a line of stiff dowagers and pompous men pass by and peer at her—kindly enough, it may be true, but for all the world as though she were some new kind of creature exhibited to society for its approval. Chiffon frock, all sashed and petaled; hair curled and fastened with a flower; tired curtsey and frozen smile—all are passing into memory while mothers and grandmothers remember their own youth—and sigh.

The Daughter "Comes Out"

And yet, the marriageable daughter must be brought out. She must be "officially" introduced to society even though she may have known about society and society may have known about her for years. Which means, simply, that her mother must let her friends know that the daughter is now ready to "come out" and receive invitations.

There are a number of ways to bring out a daughter. Sometimes an elaborate tea or dance is given, as of old, especially by an important man and woman of a community who want their daughter to be introduced to all the old family friends and family connections. More often, however, there is no one definite function, but a series of lesser affairs planned by the young woman herself. There seems to be a growing taste for luncheons and tea dances at hotels, for theater parties and for supper parties.

Vogue says:

Generations lament, but life goes on much the same, and the more toleration we can extend to changes, the less they will hurt us. When our daughters come out, we must give them the prettiest manners, as well as the prettiest clothes, possible to us. We must make our house a pleasant place to which they may bring their friends. We must not yield too much to the American mother's desire to efface herself, but make our habits respected and our company agreeable. We must see that the girls are introduced to amusing people and that they keep up certain forms of politeness, even in an age when few are considered essential. They must pay occasional visits to old relations and family friends, even if it bores them. And it will not bore them if they have been taught

to take an interest in human nature as human nature. If they have not, it should still not bore them to feel that they are performing a small duty courteously and kindly.

Curiously enough the phrase "coming out" is a relic of barbarism. In primitive tribes, and indeed in many savage tribes existing today, the girl is not only kept secluded, but is actually imprisoned until she has reached a marriageable age. She is in charge of a trusted old woman of the tribe—the first and original "chaperon." When the girl is ready to come out of seclusion and be sold or given in marriage, there is a tribal feast and dance, a great "coming out" party. It is remarkable that the phrase "coming out" should have survived even to our own polished civilization in connection with the débutante who "comes out" of social seclusion and is introduced to society.

Entertainments for the Débutante

By far the most popular type of entertainment for a débutante is a "coming-out" dance. It may be an elaborate formal dance at home, or it may be a simple tea dance at a hotel or public place. Now and then a well-to-do family will revive the old custom of presenting the daughter at an elaborate afternoon reception at home, but such receptions are tiresome and far from popular with the younger generation.

A ball for a débutante is planned as all other balls are. It may be held in one's own drawing room, or in rooms reserved for the occasion in a hotel. The number of guests invited depends entirely upon the capacity of the house or the rooms reserved, and upon the extent of the family acquaintance. Packed rooms are uncomfortable, and no sensible hostess ever invites more people than she can comfortably accommodate.

The débutante "receives" standing beside her mother; the father does not stand on the receiving line, but mingles with the guests and makes the necessary introductions. Arriving

guests greet the mother first, then the daughter. If an introduction is necessary, which is hardly likely in these days when mother and daughter move very much in the same set, it is made as the guest enters. The débutante, like her mother, offers her hand to each new arrival. Guests may remain for a minute or two with the young débutante, making a few pleasant remarks, but not if other guests are entering at the same time.

An old custom that has survived—one of the few old-fashioned customs approved by the modern débutante—is that of showering her with flowers on the day of her "coming-out" party. Old friends of the family and young friends of the débutante send her bouquets which are banked around the place where she will stand to receive. Tradition tells us that the débutante always wears on this occasion the flowers sent by the beau she likes the best. The same fortunate young man, presumably, will be her first partner in the dance, and will be her dinner or supper partner after the dance. It is poor taste, however, for the young woman to devote herself to one young man exclusively, neglecting all the other guests.

Lavish Entertainments Disappearing

Elaborate balls and receptions for débutante daughters are no longer customary. The tendency is more and more for simple, unpretentious luncheons and teas, and the jolly kind of informal, inexpensive dances that young people enjoy. Small home dinners and parties are popular in large cities where parents like to celebrate the daughter's social coming of age with one special little home affair attended by special friends, knowing as they do that the daughter will follow with a round of gay teas and dances in the company of her own particular friends.

The tea-and-dance given for a débutante at a hotel is generally attended by her own young friends only, so that it is less in the nature of a début and more in the nature of a gay party for the young people. But a débutante tea at home is generally formal, the daughter receiving with her mother

as at a ball. A débutante supper, at home or hotel, is informal in character and is attended chiefly by the intimate friends of the débutante and the old friends of the family.

The young girl who is well bred does not issue invitations to teas, dinners, and parties in her own name if her mother is living. She may ask her friends to dine with her informally, or to have tea with her; but she should consult her mother first, and the invitation should read: "Mother would like to have you dine with us on Thursday," or, "Drop in to tea this afternoon. Mother will be so glad to see you—she has asked for you so many times."

Of Special Interest to the Débutante

It is presumed that no one will read these words except the débutante, for whom they are written, and therefore we will address them directly to her.

You are standing at the beginning of that wide, outward path called Life. It stretches out before you, a vast flower-carpeted vista bathed in sunshine. You are impatient to wander through its lanes, plucking at the bright flowers that you see nodding out of the shadows. You whisper to yourself that you will cut the flowers at the stem and keep out of the shadows, ending, as you began, in sunshine.

To you who are just beginning to wander through these pleasant flower-carpeted lanes, all yesterday seems old and useless; all today and tomorrow seem filled with promise. And because it seems so, you are intolerant of the customs and traditions that belong to your mother's generation rather than your own.

The old things are not always good simply because they are old. But there are some old things that will never be old-fashioned and out of date, some things that will never belong to one generation or to another generation—but to *all* generations.

One of these is courtesy. Even in this highly emancipated age which knows no chaperon and recognizes no apron strings, courtesy and politeness are essential. You must not

think that because your face is pretty and your personality appealing you can be rude. You cannot escape being disliked if you whisper among your elders, giggle in a little group separated from others, swing boisterously across a ballroom arm-in-arm with your friends. Every time you show lack of consideration for others you are losing a little of the admiration that people may have for you.

Be gay, cheerful, vivacious, happy—for you are youth, and youth is gay. But be kindly, too, and courteous; and try to respect the little forms of politeness that have grown up with your mother's generation. Be self-reliant but not bold, firm but not overbearing. Be strong and fearless but feminine. Everyone admires the girl who can take care of herself, but few admire the masculine girl who derides her own sex and professes to detest the other.

IN ASSOCIATION WITH MEN

It would be a simple matter to fill these pages with generalities and tell you what you must do and what you must not do. But such advice would be quite useless, for what is correct and in good form today is often impossible tomorrow; and similarly, what is regarded as highly ill bred now may be acceptable before you have finished reading this book. "To-day's and yesterday's methods are far apart, and who knows what tomorrow's may bring?" Just as the chaperon was once indispensable and has now been entirely dispensed with, customs that we now regard as unalterable may be radically altered before another year.

You are your own best judge of what you shall do and what you shall not do. Nothing, no one, can tell you better than your own conscience and your own good sense what is correct and what is incorrect. Modern etiquette does not attempt to "lay down the law." It merely offers suggestions that are based upon modern tendencies and that are subject to changing conditions and circumstances.

It is true that there is a greater freedom between the sexes today than ever before, possibly because women are coming

more and more to mingle on an equal footing with men in business and politics. Consequently, the girl of today is less ornamental than she used to be. Her life is crowded with new interests quite apart from the ballroom and the opera. A new standard has been fixed; and to be popular today, the young girl must have more than just a pretty face.

"Would you know the secret of popularity?" asks an authority. "It is unconsciousness of self, altruistic interest, and inward kindliness outwardly expressed in good manners."

The better-type young man of today admires the girl with a cheerful, intelligent face more than one who is merely pretty. He enjoys the company of the girl who is jolly without being rude, daring without being bold, gay without being flippant. He is attracted for a moment to the butterfly, as the eye is attracted always to that which glitters; but he is held by the cheerful disposition and the charming personality.

The day of the "wallflower" is practically over, because the sensible girl of today does not go to dances if she finds that she is not popular in the ballroom. She learns to play a good game of bridge, or a good game of tennis; she becomes a first-rate golfer or skater, masters the technique of hunting or fishing—becomes known for some particular accomplishment which makes her as popular outdoors or around the card table as she would be in the ballroom were she an exquisite dancer.

THE PROMISE OF LOVE

Eliza Southgate, writing in 1820, says:

> If a gentleman looks at you at meeting, you are suspected, if he dances with you at an assembly, it must be true, and if he rides with you——!

In those days a man did not walk arm-in-arm with a girl unless he intended to marry her, and even then, this was a rather bold and daring announcement of his intention! Girls did not attend parties with young men, but with chaperons who selected dancing partners for them; and young men did not call on girls alone, but on their parents as well.

Today young men and women may be together continually without being engaged or without having the slightest intention of ever becoming engaged. There is no reason why a young woman may not have men friends just as she has women friends, particularly the business woman who finds such friendships valuable. If a man and woman find pleasure in being together, playing tennis or bridge together, dancing together, there is no reason why they should not do so—if if they are properly circumspect in conduct.

When a man and woman find each other so interesting that they prefer each other's company to that of anyone else, when they want to be with each other always and do things for each other, when they are happiest together and unhappiest apart, when they are drawn to each other by a bond they do not understand and cannot explain—when all this happens between a man and woman who have been friends, we see the ripening of that friendship into something deeper and more beautiful. We see the promise of love.

The young man and woman who have found love have found life's richest treasure. They need no book of etiquette to teach them courtesy and politeness, for kindness dwells in their hearts—and when kindness dwells in the heart, one is pleasant, courteous, and considerate toward everyone.

THE BLOSSOMING OF LOVE

It is impossible for anyone to give rules and regulations for the conduct of lovers. Modern etiquette is too sensible to standardize their conduct, too sensible to attempt with rules to rob love of its joyous spontaneity, its quaint and beautiful discoveries, its impulsive tendernesses. To make rules and regulations for lovers would be like making paper patterns for flowers. It simply cannot be done.

Monsieur de la Rochefoucauld says of lovers that "All their talk is of themselves." Not only all their talk but all their thoughts are of themselves. Love is selfish, but it is a selfishness that the world generously forgives. Our one word of suggestion is that the lovers do not think so exclusively of

themselves that they neglect those who, at this time, deserve a little thought and attention from them.

THE BETROTHAL

How and when a man proposes is a problem of heart and impulse rather than etiquette. It is safe to say that the proposal is rarely unexpected, and that the young woman is prepared for the man's declaration of love.

The sensible young woman of today does not rush blindly into marriage. The most serious mistake a young girl can make is to promise herself in marriage to a young man she thinks she loves but with whose tastes and ideals she is absolutely out of harmony. If the proposal leaves her struggling with her ideals and her impulses, she should avoid a definite answer and put it off until she can be sure of herself. A moment's weakness can cause a lifetime of pain, and the answer to a proposal should be given only after clear, calm thought and deliberation.

It is no longer customary to "ask father," though the cartoonists and humorists would have us believe so. There are few traces of stilted artificiality remaining in our betrothal customs; the formal proposal on bended knee and the formal consent of the young lady's father are things of the past. However, as soon as a young man and woman have definitely decided to marry, they go, if they are at all well-bred and considerate, to the young lady's parents and ask their approval. Unless it has been romantic "love at first sight" with courtship and betrothal all in a week, the parents will probably have heard of the young man and know something about him. At this time, when the young man imparts the happy news that he has been accepted by their daughter, it is the parents' privilege to ask him whatever questions they deem advisable concerning his business and his ability to provide for their daughter. To all questions he must reply with candor and politeness.

If the parents disapprove of the betrothal, the young woman must decide for herself whether she wishes to sacrifice

her own happiness to that of her mother and father. The modern girl marries the man of her choice and is usually sensible enough to know when the choice is right. Therefore, unless the parents have a very real reason for objecting to the young man, they should not be so selfish as to stand in the way of their daughter's happiness. If they find something to disapprove of in the young man, they should discuss it with him frankly, and he will probably make every effort to correct his fault or prove his stability.

It is the custom to seal the betrothal pact with a ring. This is an old and cherished tradition that has come down through many generations—a meaningless symbol, and yet with meaning enough for the young woman whose finger it adorns. According to an old myth the sparkle of the diamond is supposed to have originated in the fires of love. Therefore the diamond engagement ring is the favorite. It is always wise to consult the young lady in determining the choice of the ring, and it is her privilege to choose whatever kind she wants, regardless of tradition or convention.

ANNOUNCING THE ENGAGEMENT

Good form demands that announcement of an engagement be made promptly. This may be done by sending a notice to the newspapers, or by issuing engraved announcements to friends and relatives. Sometimes both are done.

The news should come from the family of the future bride, although the young man may spread the news by word of mouth among his own particular friends. Frequently, instead of making formal announcement of the engagement, the young lady gives the news to several of her most intimate friends and depends upon them to spread it among their friends and acquaintances. There are many forms of announcement, and the choice is entirely a matter of personal preference and convenience.

It has always been a custom to give the announcement of an engagement as nearly an appearance of "leaking out" as

possible. Frequently a dinner is given to which intimate friends and relatives are invited, and in the course of conversation at the dinner table, the news of the engagement is casually imparted to the guests. The announcement is made by the young lady's father or an older brother.

Sometimes the young lady gives a luncheon for her friends at which the announcement is made. It is always nice to make the announcement in some new and unusual way, and if the hostess does not find her own ingenuity equal to it, she will find her stationer her best guide. He has numerous novelty arrangements and special place cards for just such occasions as this.

Perhaps the most usual method for announcing an engagement is for the mother of the future bride to send small engraved cards to friends and relatives, making the announcement in a simple statement, and mentioning an afternoon when they will be "at home" to visitors. The young man also may send notes or cards to his friends, having first made sure that his fiancée has already announced the engagement to her friends. The "at home" offers a splendid opportunity for the families of the two young people to become better acquainted.

If this last method of announcing the engagement is decided upon, the home should be decorated with the flowers of the season. The young lady and her mother receive together. The young man is generally presented to the guests by his future father-in-law. Entertainment, such as music and dancing, may be provided for the occasion if convenient. Refreshments are served indoors or on the lawn, according to season.

ETIQUETTE FOR ENGAGED PEOPLE

There is perhaps no time when the rules of etiquette need to be so strictly observed as during the period between betrothal and marriage. All the world loves a lover, but this does not keep the world from watching closely and condemning any breach of good manners, especially on the part of the young lady.

It hardly seems necessary to mention that any public display of affection is ill bred. Love is sacred and beautiful, and it should not be thrown open to the rude comments of strangers. The young couple should conduct themselves with quiet dignity and poise, neither indulging in terms of endearment and caresses, nor purposely ignoring each other so as to create the impression that they are not, after all, so very much in love. There is no reason why their conduct in public after they are engaged should be any different from what it was before.

"In former times, engaged young people were chaperoned within an inch of their lives," says *Vogue*. "Now, of course, they are allowed to go about with each other much more freely." Although it is still regarded as poor form by well-bred people for the young couple to attend the theater and opera together without other friends in the party, it is often done without any very serious consequences to the young people. In large cities young people go about a great deal together, and no one thinks anything of it.

At parties, dinners, and other entertainments it is the privilege of the young man and woman who are engaged to be with each other more than they are with anyone else, but this does not mean that they should make themselves conspicuous by ignoring everyone else. If the luncheon or dinner is given for them, as is frequently done by friends and relatives, they should make every effort to see that there is no constraint, no drifting into "circles." The young lady should welcome her future husband's friends as cordially as her own; and should see to it that all necessary introductions are made. He should mingle with her relatives and friends and make himself companionable and agreeable.

An engaged man, of course, does not show attention to other women, nor does an engaged girl show interest in other men. This does not mean that they need to isolate themselves or build a wall around themselves. It means, simply, that neither he nor she must be seen around frequently with someone else, for even in this enlightened day such conduct sets the gossip's tongue a-wagging.

LENGTH OF THE ENGAGEMENT

A long-extended engagement is the best protection against a possible unhappy marriage. The young woman who is not sure of herself is wise to extend the engagement as long as is necessary to convince herself that she is not making a mistake.

Custom and tradition make the woman the final judge of the duration of the engagement, and whether it lasts two months or two years depends entirely upon her. Years ago it was customary to have engagements that lasted even more than two years, but such instances are now rare except where the couple are both very young. No one likes long engagements; they are trying to the young couple, to the family, to the friends, to everyone concerned. It is by far the best plan for the young people to be married as soon as they have come to know each other well enough—which should be three or four months after the engagement. But, of course, matters of this kind are to be determined by the two people who are most intimately concerned; etiquette may suggest but not command.

We quote for your interest what *Vogue* has to say on the matter:

> Old-fashioned engagements sometimes lasted for years, during which time the girl collected her trousseau and enough sentimental impressions to last her all her life. But now the trousseau can be commanded and delivered in short order, and modern girls expect to collect impressions, sentimental and otherwise, all their lives and see no particular reason for long-drawn-out engagements. For many reasons, they may well be right. At all events, courtships in fashionable circles are not long.

ENGAGEMENT GIFTS

It is not customary for elaborate engagement gifts to be presented, even by near relatives. Intimate friends like to give showers and send personal gifts to the happy young lady who announces her engagement, but for the most part, congratulations are quite sufficient. (For gift suggestions, see the chapter devoted to this subject.)

Expensive gifts should not be exchanged between the young lady and young man, barring, of course, the engagement ring. Gifts from the young man should be in the nature of flowers, candy, and books rather than expensive jewelry. There is no harm, however, in presenting one's fiancée with a rare old brooch that is a family heirloom, or a cameo that belonged to one's mother, or a stone-set bracelet that has come down in one's family since the days of the Crusaders. Such gifts carry with them more than their intrinsic value, for they are rich in tradition and sentiment.

BREAKING AN ENGAGEMENT

The broken engagement is always embarrassing to everyone concerned. Friends, if they are sensible, will not ask painful questions. The embarrassment which this situation entails is unpleasant, and the obligations are difficult; but it is infinitely better to go through with the ordeal than to face a marriage which is certain to end in disaster. "To wed in haste is to repent at leisure." However true this may be, it is certainly wiser to break an engagement when you discover your mistake than to go through with it at the cost of your own happiness.

At this time it is important for the young lady to conduct herself with the utmost dignity and self-possession. She is not expected to make any announcement nor offer any explanations. If a reception has been scheduled, her mother sends brief notes or engraved cards to those who have been invited, informing them of the broken engagement but making no explanations. The young lady may confide in her intimate friends if she wishes; but to be bitter, to condemn her former suitor in any way, to suggest that perhaps he was not all she thought he was at first, not only reflects on her own good judgment, but is very poor form and shows lack of delicacy.

If the announcement of the engagement has been made in the papers, a notice like the one that follows may be inserted

in the same papers and under the names of the same person or persons who made the original announcement:

Mr. and Mrs. C. D. Simmons announce
that by mutual consent the engagement
between their daughter Agnes and George
Francis Richards is at an end.

If invitations have been sent out, a similar announcement should be dispatched to each intended guest. These may be engraved on white cards or written by hand.

If the engagement was announced only to intimate friends, the bride should send each a short note stating that the engagement is at an end. It is wise *never* to give an explanation, even to one's most intimate friend. Such situations as a broken engagement bring to mind the familiar old proverb, "Least said, soonest mended." Even to the young lady's dearest friend the following note is all that is necessary:

Bellemont, June 2.

Dear Joan:

Since I wrote you last week something has happened which has made George and me reconsider our engagement. Will you therefore please disregard the invitation for Thursday afternoon.

Ever sincerely yours,
Margaret Franklin.

When an engagement is broken, the man is expected to return all the presents and letters he may have received from his fiancée, and she, of course, does likewise. Among his own friends, the gentleman assumes all the blame, but his words tell nothing. No gentleman ever talks about his private affairs, particularly an intimate and delicate subject such as this. Nor do gentlemen ask for explanation of a broken engagement from a friend.

II

WEDDINGS

WEDDING PLANS

First and most important, of course, is setting the date. The bride and her mother decide this between them, consulting the groom-to-be if they like. All details such as sending out the invitations, making arrangements for the wedding, and the hundred and one minor preparations, are in the hands of the young lady and her mother; and all responsibility for the wedding rests, of course, with her parents.

The groom is not expected to pay for anything except the ring and flowers for the bride and, if he wishes, flowers for the bridesmaids and trifling gifts for the ushers and other attendants. The clergyman's fee is paid by him, but all other expenses are met by the bride's parents or guardians. It would be a lack of delicacy on the part of the groom to offer to provide a part of the trousseau or to pay for any of the other expenses incidental to the occasion.

Announcement cards, invitations, music, flowers and other decorations for the church, the breakfast or supper that follows the ceremony—all these are attended to by the parents of the bride. The wedding should never be more elaborate than the parents can afford.

A question to be decided as soon as possible is whether the wedding is to be a church or home affair; and if a church wedding, at what church it is to be held. If there are religious differences they must be settled by the young people themselves—the problem is not one of etiquette. Church weddings are, of course, preferable to home weddings because they are more picturesque, and it is possible to invite a greater

number of guests. Then, too, since "Marriages are made in heaven," it seems only right and proper that the church be the setting and the clergyman or priest the one who brings heaven near by sanctifying the marriage and giving the happy young couple his blessing.

Home weddings are very much less ceremonious than church weddings. They are generally held when the bride's family has a very large house, or when the bride wants the wedding to be more private than it would be at church. Sometimes weddings are held at home when there are religious differences between the families, or when there has been a recent death in the family of the bride or groom.

Another question to be decided is whether the wedding shall be formal or informal. By all means informal, unless one is able to do things on a large and elaborate scale. A simple wedding that is frankly informal has in its very simplicity a charm that cannot be equaled by the most ceremonious and elaborate wedding with everything carried to the last degree of formality.

BEING MARRIED AT CHURCH

When James Russell Lowell fondly inquired, "What is so rare as a day in June?" he was probably thinking of the smiles and the tears and the tenderness of the wedding day, of the altar banked with lilies and delicate ferns, of church walls from which huge wreaths of white roses and orchids swung in graceful fragrance. There are beauty and poetry in the church wedding, and one should not spoil it by having the church overdecorated. If the wedding is to be simple, the decorations should be simple too.

Strangely enough, the groom is the most inconspicuous person at his own wedding. He and his best man are the first to reach the church, and they remain out of sight until the right moment, which is that moment when the bride reaches the altar and the groom steps forward to meet her. It is the bride and her bevy of attendants who are the cynosure of all eves.

As the first thrilling notes of the march from *Lohengrin* are heard, the ushers or groomsmen enter and walk slowly down the aisle of the church, two by two. The bridesmaids follow in the same manner, carrying bouquets or small ivory-bound prayer books. Sometimes the ushers and bridesmaids enter together, in couples; but it is more fashionable nowadays for the ushers to enter first, in pairs, and for the bridesmaids to follow.

The bride is always the last to enter. She walks alone or enters on the arm of her father. She is preceded by the maid of honor, who is unattended. Flower girls either precede the bridal procession or walk between the maid of honor and the bride.

As the bridal procession reaches the altar, the ushers and bridesmaids separate, one half going to the right and the other to the left. As the bride approaches the altar, the groom steps forward to meet her. She relinquishes her father's arm, changes her bouquet from her right to her left, and gives her right hand to the groom. He either draws it through his left arm or holds it in his own hand. Together, hand in hand, or with the bride more sedately taking the groom's arm, they walk up to the officiating clergyman.

So the ceremony proceeds, and with trembling lips the bride promises to "love, honor, and cherish." The word "obey" is rarely heard in the modern marriage service. At the conclusion of the ceremony, the minister congratulates the new couple—and to the triumphant strains of Mendelssohn's march the bride leaves the church on the arm of her husband. This time she leads the procession, the attendants following *in couples*. The maid of honor walks directly behind the bride, on the arm of the best man—or unattended if the best man has other duties.

Guests at a church wedding always remain in their places until the very end of the recessional, the march from the altar. It is exceedingly bad form to break into the march to congratulate the bride and groom. Guests should wait until the procession is entirely over before offering their congratulations and best wishes.

Some Details About Church Weddings

Although the number of bridesmaids is entirely a matter of choice, it is customary at an elaborate church wedding to have not less than five nor more than ten. Bridesmaids are recruited from among the bride's best friends. It is traditional for one of the bride's and one of the groom's sisters to be included. For maid of honor, the bride generally selects an older sister or an intimate friend.

It is necessary that the bride-to-be call personally and request her friends to be her bridesmaids. If this is not possible, friendly notes of request should be written. If the wedding is to be an elaborate one, the bride may suggest to the young ladies the kind of gowns she would like them to wear. They may be trusted to comply with her wishes, for no one would willingly mar a friend's wedding by appearing in a gown or hat that did not harmonize with the general plan. The gowns need not be identical, but the colors must harmonize, and the styles should be somewhat alike. Bridesmaids should be invited many weeks before the wedding, so that they will have ample time for preparation.

Elaborate weddings should always be rehearsed once at least. In arranging a rehearsal, the bride should have in mind the convenience of her attendants and, by consulting them, settle upon a time agreeable to all. The request for one's presence at a rehearsal may be made orally or by note. Refreshments are usually served afterward at the home of the bride, or the groom gives a little party for the attendants at a hotel. At the rehearsal, the details of the procession and ceremony should be practised until the whole thing can be accomplished with ease and grace. One or two thorough rehearsals will obviate the possibility of a stilted, wooden effect on the day of the wedding.

At the rehearsal the ushers should receive careful instructions (usually from the clergyman) as a large part of the smoothness and charm of the wedding ceremony depends upon their knowledge of the right thing to do at the right time. On the day of the wedding, they must be at the church

at least an hour before the scheduled time. It is part of their duty to welcome the guests and direct them to their places.

Front seats should be reserved for relatives and intimate friends of both families. At fashionable weddings, the names of the people to receive these front seats are tabulated on cards and given to the ushers. Sometimes a number of seats in front are marked off with white ribbon and reserved for members of the families.

ON THE WEDDING DAY

A wedding may take place at almost any hour of the day. Morning weddings are usually very simple. Fashionable weddings are generally held at high noon or early evening; while the wedding that is neither very simple nor very elaborate (and this means most weddings) takes place in the afternoon. Frequently the hour of the wedding is determined by the time the newlyweds' train or ship leaves.

The wedding party arrives promptly at the church a few minutes before the time scheduled for the ceremony. Few moments are more tensely anxious than those in which a belated member of the wedding party is awaited by the others. For this reason, it is always better to assemble in the home of the bride than in the vestibule of the church or elsewhere.

The bride's mother, the maid of honor, and the guests leave the home of the bride first. They are followed by the bridesmaids. The last to leave the house are the bride and her father.

At the church, the chief usher takes the bride's mother and family to their places in the front pew at the left. The groom's parents occupy places in the front pew at the right. As soon as the bridal party arrives, the bridegroom is notified, and the entire cortège assembles. The organist receives his cue, strikes a chord, and while the mellow notes of the organ fill the church, the doors at the foot of the aisle slowly swing open. The wedding procession begins.

The Ceremony

A marriage ceremony is performed in accordance with the religious beliefs of those most intimately concerned. The clergyman is the person to consult about any difficult situation or circumstances.

Before entering the church, the bride removes the glove from her left hand, and she may give it with her bouquet to the maid of honor to hold during the ceremony. The practice of ripping one finger of the glove so as to leave it bare for the ring is frowned upon in fashionable circles. On her wedding day the bride generally leaves her engagement ring at home when she goes to church, or she wears it on her right hand. For the wedding ring must not be put above the engagement ring.

The best man looks after the groom. He takes charge of the ring, giving it to the groom at the proper moment. He also pays the clergyman his fee. Any tips incidental to the going away are taken care of by the best man, who is, of course, reimbursed by the groom at a convenient time. Sometimes the best man helps make arrangements for the wedding journey, getting the tickets and sending off the trunks. But ordinarily the bride and groom like to attend to such exciting details themselves.

The actual ceremony does not take more than fifteen or twenty minutes. The bride's father remains directly behind her until the clergyman asks, "Who giveth this woman to this man?" At this point he steps forward, takes his daughter's hand and places it in that of the groom, saying, "I do." Then he turns and takes his place in the pew beside his wife, or remains standing behind the bride and groom until the ceremony has been completed and the final blessing uttered.

The double-ring ceremony is European in origin and is almost entirely a European custom. Whether the man wears a wedding ring or not is entirely a matter of taste, dictated by personal preference rather than etiquette. If this double-ring ceremony is preferred, however, the clerygman should

be consulted. He will explain all necessary details and tell how the exchange of rings should be managed.

THE RECEPTION

Church weddings are usually followed by a reception at the bride's home. All the bridal attendants are present, and those relatives and friends who received invitations.

The bride and groom stand together in the drawing room under a floral bell and accept the congratulations and good wishes of the guests. In the hall may be a refreshment table on which are punch, cakes, and boxes containing favors for the guests.

Elaborate weddings are usually followed by what is known as the wedding breakfast. It has all the dignity and formality of a dinner party. The bride and groom enter the dining room first. They are followed by the bride's mother with the groom's father, and the groom's mother with the bride's father. The bridesmaids and ushers follow immediately after the parents, and the precedence of the other guests is arranged by the mother of the bride.

The menu at a fashionable wedding breakfast ordinarily consists of consommé or bouillon, salads, birds, ices, jellies, and bonbons, coffee, and wedding cake. Just as the pie with its four-and-twenty blackbirds was set before the king, so is the wedding cake set before the bride, and she is expected to cut at least the first slice—"for luck."

The bride is not expected to give more than two hours to her guests at the reception. After being with them about that length of time, she goes to her room with her maid of honor, and when she appears again she is in traveling costume. The groom, who has changed also, meets her at the foot of the stairs—and after the last whispered good-byes and hasty kisses, they are off!

SOME POPULAR WEDDING TRADITIONS

The custom of throwing the bridal bouquet to the bridesmaids originated with the old custom of scrambling for the

bride's garter. In the early fourteenth century in France it was regarded a lucky omen to win the bride's garter, and everyone rushed for it at the conclusion of the ceremony. Brides left one garter dangling where it could easily be reached, but nevertheless they were often hurt in the scuffle.

The garter gave way to the stocking, and in the fifteenth century we find "stocking-throwing" a favorite bridal custom. But stockings are not the easiest and most convenient things in the world to remove and cast to one's friends for luck, so some wise bride conceived the notion of throwing the bridal bouquet. The custom won instant approval, and it has survived.

So the modern bride links herself to the chain of tradition that reaches back across the centuries: after the ceremony she turns and throws her bouquet to the bridesmaids. And lucky is she who catches it, for tradition says she will be the next to marry!

A wealth of lore and tradition surrounds the wedding ring. Dean Comber and Wheatley, authorities, sum it up in a paragraph:

> The matter of which this ring is made is gold, signifying how noble and durable our affection is. The form is round, to imply that our respect (or regards) shall never have an end. The place of it is on the fourth finger of the left hand, where the ancients thought there was a vein that came directly from the heart, and where it may be always in view; and being a finger least used, where it may be least subject to be worn out. But the main end is to be the visible and lasting token of the covenant which must never be forgotten.

Usually the ushers wear at the wedding a bit of jewelry or some other gift presented by the bridegroom. This is a curious survival of primitive marriage customs. The savage groom was obliged to capture the bride with the help of his friends. Because she was fleet-footed (or perhaps because he was lazy) we can imagine him bribing his friends, or possibly her own kinsmen, to lure her to the place where he was waiting.

The practice of throwing rice after a departing bride and groom also originated in primitive times. Among early peoples, rice and grain were emblems of productiveness and were used in early marriage ceremonies to symbolize future fruitfulness for the union. We who throw rice after a bride and groom today are clearly wishing them fruitfulness. The old slipper is thrown for good luck, though originally the casting of the shoe by the father indicated an exchange of property—the giving of the daughter by the father to the groom. An old tradition is that if the shoe alights on the car in which the bride and groom are departing they will know no unhappiness in their life together.

It is entirely permissible to carry out such old and cherished traditions as casting old shoes and rice after the bride, but only ill-bred people become riotous and uncouth. After a dignified, well-ordered wedding ceremony, it is inconsiderate and unkind to spoil everything by boisterously overdoing an old tradition. Well-bred people are well-bred always; they do not have lapses of vulgarity.

THE HOME WEDDING

Church weddings are usually very solemn affairs. The very solemnity of the church setting seems to suggest that tears are after all only proper and correct. But home weddings are delightfully simple and informal, with everyone congratulating everyone else, and the bride as blushing and beaming as she should be.

Only near relatives and intimate friends should be invited to the home wedding. And, because they are near relatives and intimate friends, they will want to see the gifts. If the bride is modest, she may have them hidden away; but if she is tolerant of her guests' curiosity, she will have them "on display" in a spare room. This custom of displaying wedding gifts is no longer as popular as it used to be; brides prefer to hold a Trousseau Tea a week or so before the wedding, at which their friends may see the gifts. It is a very much

wiser plan, and is certainly better taste than to have the gifts displayed when the guests assemble at the house for the marriage ceremony.

The house is, of course, decorated for the great occasion. But not overdecorated. The drawing room may be made beautiful with flowers and palms, and it is nice to have a huge bell of flowers suspended from the ceiling in the center of the room.

The bridal procession at a home wedding is not nearly so elaborate as that at church. The most fashionable home weddings boast but two bridesmaids and the maid of honor, and many have no bridesmaids at all. The ceremony, of course, proceeds in the same manner, and the bride experiences the same exalted thrill when she whispers, "I do!"

Immediately upon the conclusion of the ceremony, the reception or wedding breakfast takes place. Everyone present is a guest, and everyone attends. There is usually a "bride's table," larger and more elaborately decorated than any of the others; and at this table the bridal attendants—the ushers, bridesmaids, maid of honor, and best man—are seated. In the center of this table, as chief ornament, is the wedding cake. Nowadays the tops of wedding cakes are often made like a cover, so that when the time comes for the bride to cut the cake, the top can be lifted off.

In America the trend is more and more for outdoor weddings. Miss Martha Maynard, who plans weddings for fashionable society, says:

> Nowadays everyone who owns so much as an apple tree or a sliver of lawn wants to hold the reception outdoors. This is due partly to the tremendous interest in, and development of, gardening in recent years; but chiefly to the fact that outdoor weddings are so much more picturesque, and so much more easily managed, than weddings held indoors.

The weather must be taken into consideration when planning an outdoor wedding. Everything should be so arranged that it is possible to shift to cover at the first hint of rain.

The best plan is for the ceremony to be performed in the house, only the wedding breakfast or reception being held outdoors.

WHEN DEATH INTERVENES

Sometimes a death in the family occurs when preparations are under way for a wedding. If the death is that of a parent or a very dear relative, the wedding should be postponed as a mark of respect for the deceased. If circumstances make it necessary that the wedding take place as scheduled, or even if it takes place two or three months after the death, good taste and delicacy demand that it shall be simple and informal, with only a few near relatives and intimate friends present.

If the ceremony is performed at church there should be no garlands of gay flowers to strike a festive note. Nor should there be an elaborate bridal procession. The ceremony is dispatched quickly and simply, but without evidence of haste.

To pay fitting reverence to the dead, weddings and receptions of all kinds should be postponed. But if circumstances decree that they shall take place, then the occasion may be marked by so quiet and unpretentious a ceremony that the respect due the deceased is in no way violated.

MARRIAGE OF A WIDOW OR DIVORCÉE

The woman who marries for the second time should avoid elaborate ceremonial, for it is in poor taste. She does not wear pure white, for white is for girl brides only; nor does she wear a veil or carry orange blossoms. The simpler this second marriage ceremony is, the better taste it displays. The sensible woman marries inconspicuously at home or church, with only intimate friends present to witness the tying of the new knot.

At a church wedding, the bride's father gives her away, precisely as he did at the first marriage. The bride's family assumes all responsibility, unless she prefers to meet expenses herself. The reception is held at the home of the bride's parents or at a hotel.

It is customary for a widow to remove the engagement ring and wedding ring of her first husband before the day of her second marriage. It is also customary for her to invite her first husband's family, and if they accept the invitation they must be shown special courtesy and honor.

Whether one is marrying for the first time or the second time, it is always a good idea to consult the clergyman who is to officiate and get from him whatever advice and suggestion one needs. The clergyman is especially qualified to give advice, for he witnesses many ceremonies, and he is able to warn against the blunders that others have made.

WEDDING ANNIVERSARIES

The observance of a wedding anniversary is a matter of family feeling rather than etiquette. Most people like to remember their anniversaries and celebrate them in some way. These are the anniversaries that are popular milestones on the marriage path:

First Year	Paper Wedding
Fifth Year	Wooden Wedding
Tenth Year	Tin Wedding
Twelfth Year	Leather Wedding
Fifteenth Year	Crystal Wedding
Twentieth Year	China Wedding
Twenty-fifth Year	Silver Wedding
Thirtieth Year	Ivory Wedding
Fortieth Year	Woolen Wedding
Forty-Fifth Year	Silk Wedding
Fiftieth Year	Golden Wedding
Seventy-Fifth Year	Diamond Wedding

Although many families celebrate all of these anniversaries, it is more generally the fashion to disregard all that come before the quarter-century mark. Silver and golden weddings are in the nature of a dinner or reception attended by relatives and intimate friends, and by as many of the original bridal party as possible. The "bride" wears something from

her wedding day and carries a great bouquet of white flowers At the dinner a huge wedding cake is placed before her. suitably iced with the sentiments of the occasion. The dinner is garnished and served with a regard for decorative effect, a silver-and-white (or gold-and-white) color scheme being observed throughout.

III

THE BRIDE AND HER TROUSSEAU

ORIGIN OF THE TROUSSEAU

THE word "trousseau" is from *trusse,* which means a little bundle. In earliest times, the trousseau—the little bundle of household things—was in the nature of a dowry and was an indirect way of compensating the bridegroom for the money or goods which he paid to her father. During the later stages of marriage by purchase, these goods were handed over to the daughter as her marriage portion. Upon the decay of marriage by purchase, the bridegroom did not give money or goods to the father, but the latter nevertheless continued to supply the daughter with her dowry.

It is not difficult to imagine how the hope-chest idea grew out of the custom of the dowry. Young girls realized the part money and possessions played in winning a husband. Thus, in Roumania, for instance, girls begin at a very young age to make their bridal finery and the linens they will require for their homes. It was even customary, at one time, for the bridegroom to examine these trousseaux and determine whether or not they were complete. The choice of a bride depended in many cases upon the value of her outfit.

In Greece, young men do not as a rule marry until all the daughters in the family have been married or promised in marriage. Here we find sons helping provide the trousseaux, speeding the marriage of their sisters so that they themselves may seek a bride.

The medieval trousseaux were rich and elaborate. The royal trousseau of Isabella of France, who was married in 1308 to Edward II, suggests the general trend of that time. An eyewitness records Isabella's trousseau and reports that the trousseaux of the lesser brides were only less elaborate.

She [Isabella] brought two gold crowns ornamented with gems, gold and silver drinking vessels, golden spoons and fifty silver plates. Her dresses were made of gold and silver stuff, velvet and taffetas. She had six dresses of green cloth, six of rose scarlet and many costly furs. For linen she had 419 yards, and the tapestries for her chamber were elaborate with the arms of England and France woven in gold.

There are many interesting and curious superstitions concerning the trousseau, their origins lost in the dim past. Somehow they cling to our traditions, and more than one bride fervently believes in them. One superstition is that if a bit of hand work—even one little stitch—is placed by the bride-to-be on every piece that goes into the hope chest, happiness and good fortune will follow her throughout life. Because of this superstition many brides prefer to initial their linens themselves—which may be a good thing to remember in making gifts.

THE MODERN TROUSSEAU

It is not possible to standardize the trousseau, because individual circumstances have everything to do with it.

The point of any trousseau [wisely concludes *Vogue* in an article on this subject] is that a girl shall start off in her married life supplied as well as possible for the adequate living of it, so it follows that the kind of life she is going to lead must have a great deal of influence upon her bridal outfit.

The modern girl does not have a hope chest in the original sense of the word. She does not as a general thing begin to lay by fine linens and laces before she is engaged, but waits at least until the wedding date has been set before she begins to collect what she will need.

The old-fashioned trousseau was planned by indulgent fathers and zealous mothers to last a lifetime. It included stout linens and embroideries that would give a generation of service without showing signs of wear; laces and brocades,

intended for household possessions to be handed down from mother to daughter; velvets for winter draperies and sheer fabrics for summer curtains. Even people in modest circumstances felt it their duty to outfit their daughters for marriage so that they would not find it necessary to purchase a sheet or a towel for years.

Such trousseaux belong to the past. The sensible young woman of today does not collect a lot of fine linen for which she may not have use; nor does she crowd a hope chest with velvets, satins, laces, and brocades she may never need. When she is engaged to be married she begins to get together a little of everything she will require to begin housekeeping in a way compatible with her husband's circumstances and her own tastes. She does not plan a lavish trousseau if they are to live modestly; nor is her personal trousseau rich in gowns and hats if their honeymoon is to be a brief one and she will have plenty of time to replenish her wardrobe later on.

It is by far the more sensible plan to buy too little than too much, particularly for one's personal trousseau. Every bride loves dainty, lovely underthings, exquisite tea gowns and breakfast coats, and she should, of course, have as many of them as her heart desires and her purse allows. But it is foolish to include more frocks, coats, and sport things than one really needs, for fashions are continually changing, and all too soon the frocks selected with such loving thought for one's trousseau are out of date.

REGARDING THE LINENS

In selecting her linens the bride should give particular thought to quality. The quantity she buys depends upon the size of the new home and the money at her command.

A moderate trousseau contains:

Six pairs of linen sheets, hemstitched and monogrammed
Six pairs of linen pillow cases to match the sheets
One quilt and one blanket for each bed; a pair of extra blankets to keep in reserve
Six blanket covers

One dozen large bath towels
One dozen guest towels
One to two dozen hand towels
One to two dozen dish towels
One dozen glass towels
One dozen wash cloths
One dozen dish cloths
One dozen dust cloths
At least two large damask tablecloths with napkins to match
Two or three medium tablecloths with napkins to match
Two or three breakfast cloths with napkins to match
Two or three luncheon cloths with napkins to match

Whatever is omitted from this trousseau or added to it depends entirely upon the individual. Some brides have very much more elaborate and extravagant trousseaux, with mosaic or Italian lace-work tablecloths, Venetian embroidered towels, eiderdown comforters, and rich, down-filled quilts. Other brides begin housekeeping with very much less than we have outlined here. The size of the trousseau depends entirely upon what the bride is accustomed to in her own home and the amount of money she is able to spend in preparing for the new home.

KITCHEN UTENSILS

The basic requirements, for dishwashing and for miscellaneous kitchen equipment, include:

One dishpan
One dishmop
One plate scraper, rubber
One dish drainer
One sink strainer
One towel rack
One soap dish
One wire pot cloth
One sink brush
One vegetable brush
One garbage receptacle

The most important items of cutlery and small equipment for the kitchen include:

One bread knife
One carving knife
One utility knife
Two small paring knives
One grapefruit knife
One long-handled fork
Two forks
Two teaspoons
Two tablespoons
Two mixing spoons (one wooden)
One set of measuring spoons
One ladle
One pair of utility scissors
Two wheel beaters (one large, one small)
One wire whisk beater
One can opener
One corkscrew and bottle opener
One knife sharpener
One potato masher
One flour sifter
One colander
Two wire strainers (one large, one small)
One food chopper
One fruit-juice extractor
One funnel
One scoop
One bread board
One chopping board
One utility tray
One pair of salt and pepper shakers (for range)

The equipment a bride requires for cooking and for storing food depends entirely upon the amount of cooking she expects to do. It goes without saying that the bride who starts housekeeping in an eight-room house and expects to entertain frequently at dinners and parties will need far more in the way of cooking, baking, and storing utensils than the bride who begins her great adventure in a two-room apartment,

with a kitchenette scarcely large enough to hold a teapot and a toaster! However, here are the basic essentials, and the bride can make her selection to suit her own needs. Of course, the bride who does not intend to do any baking will eliminate the baking equipment:

Five nested mixing bowls
Five covered saucepans (1½ pint to 4 quart)
One covered saucepan or kettle (8 quart)
One double boiler (1½ quart)
Two covered frying pans (6-inch and 10-inch diameter)
One toaster
One coffee maker
One teapot
One covered pitcher
Two casseroles (1 quart, 2 quart)
One roaster
Six to twelve ramekins
One oblong loaf-cake pan
One set of muffin pans (8 cups)
Two or three layer-cake pans
One baking sheet
Two pie pans
One cake cover
Two wire cake coolers
One cake tester
One set of cooky and biscuit cutters
One rolling pin
One bread box
One set of storage containers (for sugar, flour, etc.)
One set of refrigerator containers, including a butter dish
One large refrigerator container, covered (for vegetables or fruit)

THE PERSONAL TROUSSEAU

A sensible trousseau for the bride who expects to travel before settling into the routine of housekeeping, who expects to visit interesting places where good clothes are essential for peace of mind and pride of appearance, includes such items as we list here:

At least one smart suit with an appropriate hat
Several blouses suitable to be worn with this suit
A top-coat or wrap
An evening wrap
Three or four afternoon dresses
Three dinner dresses suitable also for semi-formal evening occasions
At least two evening dresses
One or two tea gowns
Hats appropriate for these clothes
Shoes suitable for walking, for evening wear, and for use with afternoon and dinner dresses
Gloves suitable for the various costumes
One to two dozen pairs of stockings, including those for evening and sport use
Sweater and skirt outfits for use in the country
Handkerchiefs and other accessories

To this one adds an appropriate costume for golf if one is to play golf, one or two tennis dresses if one is to play tennis, a swimming suit if one is to swim. The personal trousseau depends entirely, of course, upon whether one is going to Palm Beach by steamer or to Alaska by airplane, whether one is going to be in Bermuda for just a week or in Europe for several months. A safe rule is to buy only what you know you will need; anything else can be purchased later as needed.

Underclothes are no longer selected for durability but for beauty. The bride wants the frilliest, daintiest chemises and negligees she can find. The average trousseau includes at least one bathrobe, two negligees, six to twelve chemises or slips, six to twelve under sets (panties and brassières), six to twelve nightgowns, three breakfast coats, and a pair of bedroom slippers or mules.

THE BRIDAL GOWN

It is traditional for the bride, on her wedding day, to wear

Something old and something new,
Something borrowed and something blue.

The "old" is generally a cherished heirloom of lace from grandmother's wedding long ago. The "borrowed" is usually a sprig of orange blossoms that some other bride has worn; the "blue" is a tiny knot of ribbon on the garter. "New" is the light of love in her eyes, the tremulous smile of her lips, the queer little feeling that tugs at her heart. And "new," of course, the wedding gown of satin or clinging crêpe de Chine, the veil of tulle or lace, the bouquet of white roses, orange blossoms, or lilies of the valley.

The keynote of the modern bridal gown is simplicity. The sensible girl selects a gown that can be converted into a dinner or evening dress later, though there are some sensible girls who are sentimental, too, and who insist upon a gown that is to be worn but once—on the wedding day—and then fondly packed away with other memories in a fine cedar chest.

With fashions changing as constantly as they do, it would be of no value to offer suggestions here. It is always nice, of course, to have on one's gown a bit of rare old lace that has been in the family for generations; but not every family can boast heirlooms of lace. It is nice also to have a wedding gown of chiffon-clouded silk and spider-web lace, but not every bride is eighteen, and therefore not every bride can wear these delicate gossamer fabrics.

The bridal gown must be suitable to age, type, figure, taste, surroundings, and degree of formality attending the wedding ceremony. One does not wear a gown of real lace to a simple country wedding, nor a gown of hemstitched lawn to an elaborate church ceremony. Good sense is as essential as good taste in making the bridal gown selection.

It is traditional that a young bride marry in white—an eloquent symbol of purity—but it is not necessary that one keep oneself relentlessly faithful to tradition. There is no reason why the bride may not wear a frock in some particularly becoming color, especially if the wedding is at home and is informal in character. But for the marriage pageant at church, with ushers, bridesmaids, and flower girls leading the procession, nothing seems to fit so well into the picture as the

traditional white gown and veil. Thus, if one wishes to be married in ordinary dress, the pleasure of the pageant must be relinquished and the wedding must be quite simple and unceremonious. Custom has made it so.

THE BRIDAL VEIL

The tale of the bridal veil stretches back across the centuries and is lost in the dim pages of antiquity. It carries us into many lands and among many peoples, and as we follow the thread through the mazes of early life we see how closely the bride-hearts of all ages are linked together.

We cannot be definite concerning the origin of the bridal veil, for there are too many contradictory stories concerning it. But we know that no matter what its original significance may have been, it is today one of the old and cherished traditions that make marriage more romantic and the marriage procession more picturesque. It has no modern significance; it serves simply to make the bride more lovely and to "veil her modesty from the world."

Not so very long ago, bridal veils were of tulle or net, falling from the top of the bride's head to the tips of her toes and covering her entirely. This all-enveloping veil has vanished and has been replaced by a charming veil that is gathered into a crown at the back of the head and falls in a graceful sweep to the train of the dress, leaving the face uncovered and enhancing rather than concealing the loveliness of the bride.

The bridal veil is always of a fine, filmy material. Sometimes it is a combination of lace and tulle; sometimes a combination of tulle and orange blossoms; sometimes it is of lace entirely. Simple tulle is always preferable to imitation lace.

A fashionable florist is able to make suitable suggestions for the bridal bouquet. It may be of orange blossoms, orchids, or lilies of the valley, or it may be a combination of all three. Only white orchids may be used in bridal bouquets, and as these are rare, it is more customary to use white roses.

MARRYING IN TRAVELING DRESS

If the bride is no longer young, an afternoon dress or traveling suit is more in keeping than a white gown and veil. The young bride who is married by a justice of the peace or whose wedding is very simple sometimes prefers to be married in ordinary dress, too.

When the bride is in afternoon dress or traveling suit, the wedding is definitely informal. There is no bridal procession, no elaborate ceremonial. Only very intimate friends and relatives are present. The bride does not carry a bouquet, but she may wear a corsage.

DRESS OF THE BRIDAL PARTY

The maid of honor in an elaborate bridal procession wears a sleeveless or short-sleeved gown of some light color. It should not be pure white. Like the bride, she wears white gloves and carries flowers. If the wedding is informal, the maid of honor wears a simple afternoon frock; and if the bride is married in traveling attire, the maid of honor wears a suit or tailored dress. Ordinarily, however, there are no bridal attendants when the marriage ceremony is performed by a justice of the peace.

The bridesmaids as a rule wear dresses that are similar as to style and fabric, but varying in color. At most fashionable weddings, the bridesmaids wear dainty afternoon frocks or evening frocks in pastel shades with hats to match or harmonize. White gloves are generally worn, but if the dresses look better without them they may be omitted.

Sometimes the bridesmaids carry parasols or ivory-bound prayer books, but ordinarily they carry bouquets. Prayer books or bouquets are the gift of the bride to her bridesmaids. Sometimes the bride presents her attendants with a bit of jewelry as a remembrance of the occasion, and the groom presents his best man and the ushers with tokens of appreciation. The groom usually gives the ushers their ties, gloves, and boutonnières.

In dressing children for flower girls or pages, the wedding procession in its entirety should be taken into consideration. The children should not wear something that will be out of harmony with the rest of the picture. Simple little frocks are best for the flower girls, for anything elaborate or sensational would spoil the general effect. Pages generally wear frilled shirts with satin or velveteen trousers.

WHAT THE GROOM AND HIS ATTENDANTS WEAR

If the wedding is in the morning, the groom wears the conventional morning costume of cutaway coat, black waistcoat, dark gray-striped trousers, white linen shirt, gray cravat or ascot, black patent leather shoes with or without spats, black silk socks and gray silk gloves. He wears a top-hat and a boutonnière. Instead of the gray cravat he may wear a black-and-white bow tie.

The best man dresses precisely as the groom does, and the ushers also, except that they may vary the color of the cravat and gloves. White flowers only may be used for the boutonnières of the groom and his best man.

For an outdoor wedding in summer, flannels are appropriate for the men in the bridal party. In this case, the bride appears appropriately dressed in summer things rather than the conventional gown and veil. Of course, it is understood that whatever fashion of dress the bride adopts is followed by her maid of honor and bridesmaids.

A wedding that takes place at six o'clock or later is strictly formal, and dinner jackets are not permissible. Conventional evening attire must be worn by men and women alike. That is, of course, if the wedding is an elaborate one. For simple weddings, simpler dress is permissible.

When the bride marries in traveling dress, the groom wears an ordinary business suit or a suit that is appropriate for traveling. He does not have a boutonnière with a suit of this type, but there may be a single white flower from the bride's corsage in his buttonhole.

IV

SHOWERS: AND GIFTS FOR ALL OCCASIONS

ORIGIN OF THE BRIDAL SHOWER

MANY, many years ago—so the tradition runs—a beautiful young Dutch maiden gave her heart to the village miller who was so good to the poor and so generous to the needy that he himself had but few worldly goods. He gave his bread and flour free to those who could not pay, and because of his kindness everyone loved him. Everyone but the girl's father. She must not marry him, he said. She must marry the man he had selected—a fat, horrid, wealthy man with a farm and a hundred pigs!—or she would lose her dowry.

The miller was sad, and the girl wept on his shoulder. The people who had eaten of the good miller's bread were sad, too. Couldn't something be done about it? Couldn't they give the girl a dowry so that she could marry their kind miller and make him happy? They didn't have much money, it is true, but each one thought of a gift that he or she could contribute.

And they came to the girl in a long procession: one with an old Dutch vase; one with some fine blue plates for the kitchen shelf; one with strong linens made on the hand looms at home; one with a great shiny pot. They showered her with gifts and gave her a finer dowry than ever her father could! There were a solemn wedding ceremony and a jolly wedding feast, and even the father came at last to wish them happiness.

A great many years later, an Englishwoman heard of a friend who was about to be married and decided that the only gift she could afford was too slight an expression of her good wishes. Remembering the story of the Dutch "shower"

and knowing that there were other friends who felt precisely as she did, she called them together and suggested that they present their gifts all at the same time. The "shower" they gave was so successful that fashionable society adopted the custom, and it has remained with us ever since.

PLANNING THE BRIDAL SHOWER

April, being the traditional month of showers, is the ideal month in which to shower the June bride. It is not too early to include gifts for the trousseau, nor too late to interfere with the wedding plans. Showers should always be given as soon after the announcement of an engagement as possible, so that guests will have ample time to buy or prepare gifts.

The shower is usually held at the home of a friend of the bride-to-be. Invitations may be by note, telephone, or they may be given orally. The person for whom the shower is being given should not know anything about it, as that would spoil the fun. She should be invited simply "to tea" or "to luncheon"—and her invitation should be for an hour later than the time set for the other guests to arrive. No elaborate decoration is necessary, nor is it advisable to plan any sort of entertainment, for the chief entertainment of the afternoon is the opening of the packages and the display of the gifts.

WHAT SHALL THE SHOWER BE?

At one time the bridal shower meant just one thing—linens for the new home. But this vogue has disappeared, and though linen showers are still popular, there are now as many interesting kinds of showers as there are flowers in the spring. Lucky indeed is the bride whose friends are imaginative and have generous impulses!

The book shower is increasingly popular. Everything is included, from the Bible to the best-seller. And there may even be a cook-book for the new housewife! The hostess of the shower may supply the bookcase, if she likes, or an

attractive little book rack. The guests supply the books, which form the nucleus of a library for the new home. It is important to compare notes so that no books are duplicated.

The kitchen shower is always good. Gifts may include chinaware, kitchen tableware, woodenware, kitchen towels, and shelvings. Pots, pans, dishes, and glass are always acceptable.

The aluminum shower, like the kitchen shower, is ideal for the bride who will be her own housekeeper. Shiny aluminum percolators, frying pans, saucepans, and pots will delight the practical heart of any bride-to-be. And who wouldn't just love to have a nest of aluminum pans for baking, even if one doesn't quite know how to bake? Of course, sensible friends will not give an aluminum shower until they are quite certain that the bride wants aluminum in her kitchen.

The young woman who loves pretty things will be happy to have an apron shower. The gifts may include dainty tea aprons, substantial kitchen aprons, roomy sewing aprons, great white cooking aprons, long, rubberized shampoo aprons. And all these aprons can be packed neatly in a crisp new laundry bag for the bride to carry home.

THE MISCELLANEOUS SHOWER

There is nothing better than a miscellaneous shower when one knows just what the bride-elect wants and needs. Gifts are varied; this type of shower may include everything, from a fine bit of lingerie to a reading lamp. Intimate friends may include such lovely wearables as silk hose, lacy nightgowns, boudoir slippers, breakfast jackets. The miscellaneous shower should be given only by young women who know the bride well and know the things she would like to have.

The picture shower puts happiness into every room. Just a few friends are invited, and each one brings a framed picture for a room in the new house: one for the dining room, one for the living room, one for the bedroom, one for the hall. The wise hostess will see that notes are exchanged beforehand

so that none of the pictures is duplicated and that there is sufficient variety to appeal to the bride. No one should attempt a picture shower who is not familiar with the taste of the person for whom the pictures are intended.

Sometimes "merger" showers are given, the idea being to pool all resources and buy one or two major gifts—to be presented by the group—instead of a dozen or so small gifts to be presented individually. For example, five or six friends might pool their resources and buy an automatic toaster or waffle iron, a sandwich grill, an electric percolator, a fine tea set. In this way the bride receives a more important, and perhaps a more appropriate, gift than the several small offerings of a well-meaning but unorganized group of friends.

A SHOWER FOR THE GROOM

Showers for grooms appear to be very popular at this writing, though they are more generally silly and humorous in character than otherwise. Instead of a shower of pleasant gifts, the groom is usually greeted with a none-too-gentle barrage of packages containing such ridiculous trifles as gaudy socks meant for display rather than wear, bow ties eight inches wide, lace-trimmed handkerchiefs, a budget book, an alarm clock, a curling iron. These gifts are usually wrapped in yards and yards of paper that must be patiently unwound by the groom. And tucked in with them are bits of written advice and suggestions that cause as much merriment as the gifts themselves.

But there is no reason why a young man's friends may not shower him with gifts if they feel that he would welcome and appreciate such an expression of friendliness from them. Most men would feel sheepish at receiving ties and socks and handkerchiefs in a "bridal shower" from friends, but the same men would appreciate a book shower, for instance, or a shower of smoking necessities.

When a shower is given for a man, the women arrange the tea or luncheon, providing the place and the eatables, and the men supply the gifts. If it is a joint shower for bride and

groom—the very newest kind of shower, by the way—both men and women supply gifts.

ON BEING A SHOWER HOSTESS

The shower hostess is she who plans the shower in the first place, sends out the invitations, and then coöperates with the guests in making the affair a successful one. She provides her home or some convenient place for the shower to be held, and makes all necessary preparations for refreshments.

If the shower is held in the afternoon, sandwiches, tea, and cake are appropriate. They may be wheeled in on the tea table and served in the living room, or the guests may gather around the dining-room table. In the summer it is pleasant to serve refreshments on the porch or lawn.

The shower that is held in the evening is generally more formal in character, and as a rule both men and women are invited. A cold supper may be served, consisting of a salad, several kinds of sandwiches, relishes, chocolate or coffee, and cakes.

Sometimes, though rarely, a shower is held in the morning. In this case, it generally concludes with an informal luncheon that is served at about one o'clock.

The bride-to-be who is given a shower thanks orally all those who are present but sends a cordial note of thanks to the hostess. It is expected that sometime within the next two weeks she invite the guests to a luncheon or a tea at her home. If wedding plans interfere, the "retaliation tea" may be given after the return from the honeymoon.

OTHER KINDS OF SHOWERS

At the golden anniversary, the happy couple are made happier by a shower of golden gifts from their children and grandchildren, from their friends and acquaintances. This shower should be formal and highly ceremonious, with a dinner at a hotel or at the home of one of the children. Gifts are presented singly, or one important gift is given by everyone.

A baby shower should not be given before the birth of the child. About three or four weeks *after* the newcomer's arrival is the proper time for a shower of this nature. Only intimate friends of the mother should be invited, and gifts should be in the form of useful, pretty things for the child. If possible, the shower should be so planned that it takes place in the house of the mother whose child is being showered, rather than at a great distance. This can be achieved in any number of clever ways.

For example, one of the friends can suggest to the mother that the others be invited to tea. If there are no servants, she can volunteer to prepare the tea and attend to the serving.

Or the friends may meet outside and come to the house *en masse* with their gifts carefully concealed until the proper moment.

Or the mother may be called away for an hour or so, on some pretext or other, so that the friends can get into the house and make all necessary arrangements before she returns.

All of these plans are good, and it is much more considerate to arrange the shower in this way than to expect the mother to travel to the home of a friend. It is by far better not to give a shower at all than to put mother and child to any inconvenience. The gifts with which an infant is showered may include mittens, caps, booties, dresses, petticoats, slips, pillow cases, carriage covers, etc.

Birthday showers are new and popular. Instead of presenting gifts individually, friends conspire to present a collection of lesser gifts in the form of a shower. This is an interesting and pleasant way to present gifts, for everyone gets together and has a jolly time. The birthday shower is like the miscellaneous bridal shower—it includes everything from a lace handkerchief to a pair of bronze book-ends.

WEDDING AND ANNIVERSARY GIFTS

Anyone who receives an invitation may send the bride a gift, but when an announcement alone is received, no gift is necessary. Good form demands that the gift be sent about

two weeks before the day set for the wedding. As to the inevitable question, "What shall the gift be?" the only sensible answer is: "Choose the prettiest and most useful article within your means."

China always makes an appropriate wedding gift. There are the delightful little tea sets that the new hostess will find so useful. There are the china ornaments that are always acceptable—vases—odd bits of china for the table—cake plates, flower bowls, bonbon dishes.

Today a gift is not a gift unless it is in good taste. The modern bride will not mar the perfect harmony of her home by displaying conspicuously a gift that is out of place—not even for sentiment's sake! If you do not want your gift to blush unseen in the attic, or at the bottom of a trunk, be very careful to exercise taste and discrimination in your selection.

Wise friends today consult one another before purchasing gifts. If silverware is to be presented, each piece is purchased from the same jeweler and with a close regard for harmony in design and quality. If the gifts are to be marked, the initials of the maiden name are used and the engraving is the same on all.

The self-gift method is finding favor in good society. One presents the bride with a credit slip for a certain amount of money, and she may go to the shop herself to select whatever she likes. A wise plan. It does away with a lot of the useless articles that gather dust on forgotten shelves.

We may not give wearing apparel to the bride unless she is an intimate friend. But we may give linens for her home, and such odd pieces of furniture as a smoking table, a reading lamp, a writing desk. Books are always acceptable.

Friends like to remember wedding anniversaries. The first year is the paper wedding and gifts of paper should be given. Hand-painted lamp shades, pictures, books, etc., are appropriate. The wooden wedding requires wooden gifts, kitchen utensils being especially acceptable. The tin, leather, and crystal weddings are remembered with gifts that are respectively appropriate.

At the twenty-fifth anniversary, the "bride" and "groom" receive silver gifts from their family and friends. Jewelry is excellent. The golden wedding at the fiftieth anniversary and the diamond wedding at the seventy-fifth anniversary are splendid achievements and deserving of the rich and elaborate gifts they occasion. Etiquette makes no suggestions—the heart will know best what to give.

WEDDING-GIFT ETIQUETTE

Wedding gifts should always be sent early, as soon after receipt of the invitation as possible. Only the card of the donor should accompany the gift. Personal letters and long elaborate sentiments are unnecessary and in poor taste. When on display, the cards attached to wedding gifts should be removed.

A bride should try to acknowledge all gifts immediately. This is not always possible, however, and where acknowledgment cannot be made at once a list should be kept and personal notes of thanks sent to all donors of gifts as soon as possible after the return from the wedding trip. Engraved cards of thanks are rude; nothing but a personal note on personal notepaper will do.

Wedding gifts that have no particular sentiment attached to them may be exchanged. There is no reason why the bride should not return to the store from which it came an article for which she has no possible use, getting in exchange for it something that she really needs. But if the gift carries with it a definite significance, or if it is marked with the bride's initials, it cannot be exchanged.

GIFTS AT CHRISTMAS TIME

There are two distinct kinds of gifts—duty gifts and pleasure gifts. When a distant relative sends an invitation to his or her wedding, we send a gift because we feel that we are expected to do so. That is a *duty* gift. But when Christmas time draws near and there's a hint of fir trees in the air, we

think of a wonderful friend far away we'd like to see, or a jolly neighbor around the corner, or a business acquaintance who has been kind. And the gifts we pack tenderly with our own hands are—*pleasure* gifts.

For the woman who likes pretty things for her room, we suggest a handsome perfume bottle, a make-up box, a painted glass powder jar. Books for the book-lover, lamps for the home-lover, flowers and garden tools for the nature-lover! Make your gift suit the person for whom it is intended, add a bit of holly to carry the Christmas spirit, and send it so that it arrives on Christmas morning.

One writer on Christmas and Christmas gifts says:

> The spirit of Christmas is better expressed by fifty inexpensive gifts that include people who might be forgotten than by doing one's Christmas duty by means of a diamond bracelet and a set of expensive studs to a few people who could just as well afford to do without them. Besides this, the chief object of Christmas presents is to express the spirit of good-will and hospitality which goes with the season, and there is more fun in the distribution of a greater number of little gifts than in the solemn presentation of two or three.

Little traveling clocks, bridge sets, tennis rackets, gloves, fitted bags, books, collar boxes, work baskets, powder jars, boudoir dolls, writing sets—all these make fine Christmas gifts. We repeat: *Make the gift suit the person for whom it is intended.* A backgammon set will not excite the little cousin who goes to business and has no time to learn the game; nor will a book of poetry especially delight the flippant young débutante.

> For the children [says Eleanor O'Malley] there is no substitute for Christmas toys, and little Willie will grow up with a hard corner in his heart for the person who greets him on Christmas morning with a smart new sailor suit or a strong pair of shoes. Though we may hazard a wild guess at the preferences of adults, we cannot possibly act on less than exact knowledge of the wishes of little ones. Even an expensive tricycle may prove a barren gift for a little fellow who was hoping against hope for a fifty-cent

boat to sail on the lake, and the person who has not ingenuity enough to discover by means of letters to Santa Claus what is wanted in the nursery would better give up hope of trying to make a pleasant gift to the children.

BIRTHDAY GIFTS—AND OTHERS

Whether one's friend is sixteen, or twenty-five, or sixty, the birthday gift should be something *that will give pleasure.* Mother will appreciate a nice new tablecloth on her birthday, but it will not bring tears of happiness to her eyes. No matter how inexpensive a gift may be, if it is really thoughtful and appropriate it will be appreciated. The charm of a gift lies not so much in its value but in the spirit that hides behind it.

For the young girl, books and flowers and candy are appropriate. Dainty underthings may be birthday gifts from her sisters or very dear friends. Jewelry is not appropriate unless it is from a close relative.

Young women usually like to be remembered on their birthdays with frivolous things. Rather a silk chemise than something new for the house. Rather some giddy handkerchiefs or an utterly ridiculous fluff of a kitten than a terribly useful gift that carries with it not the slightest suggestion of sentiment.

Older women prefer something of more enduring quality for the birthday remembrance: A fine cameo, an exquisite comb, a tapestry footstool for some favorite corner, perhaps a leather-bound edition of some cherished volume. Let your gift to youth or age show that you have thought of the person for whom it was intended, and that you have given it as a pleasure, not as a duty.

Everyone knows that the teacup is "quite the thing" to give to an engaged girl. But why? Tradition tells us that a lover who was obliged to go away on an extended sea voyage gave to his betrothed a delicate china cup, asking her to drink tea from it every afternoon at a certain hour. He said, "If I am unfaithful, the cup will fill to overbrimming and the tea pouring over the sides will crack the thin china. Then you will know I have broken faith." The tradition has survived.

and it is still customary to present the engaged girl with teacups, either singly or in sets.

Men are fussy about gifts, as about almost everything else! They like to choose their own ties and gloves. But they appreciate, at Christmas time or birthday time, a handy cigar-lighter, a good book, a pair of cuff links, sensible bedroom slippers. Women's gifts to men should be *men's gifts,* and not the things that women would like the men to have.

We cannot leave this subject of gifts without mentioning the gifts young girls receive from men. No well-bred girl will accept valuable gifts of jewelry from men acquaintances. The acceptable gifts are flowers and candy, books, writing pads and pencils, even such things as tennis rackets and ice skates, but nothing that is elaborate or that costs a great deal of money.

"It is the giver that makes the gifts precious," says a Latin proverb. And another familiar old maxim tells us that "Little gifts make big friendships." Let us remember always that it is not the value of the gift that is important, but the thought given to its selection, and the kindly sentiment behind it.

V

DINNERS

THE SUCCESSFUL HOSTESS

PAULUS ÆMILIUS, the great Roman general who conquered Macedon, said that it required as much skill and genius to entertain friends as to defeat an army. Interesting, but scarcely true. The hostess who has charm, personality, and wit will find it a simple matter to entertain successfully, employing no greater strategy than that of inviting guests who are pleasant and congenial.

To be a successful hostess does not necessarily mean that one must have a twenty-room house and a staff of servants. Of course, one does not give a highly ceremonious dinner, or a formal, elaborate luncheon, in a house that is not well organized and well appointed—or if one does not have the skill, the service, the furnishings, the tact essential to such functions. Nor does a novice who has had but little experience attempt a formal dinner with all its important details.

But it is possible to be a successful hostess even in the most humble home with the most modest furnishings; for, after all, hospitality is of the heart rather than the pocketbook. Graceful and kindly hospitality does not depend upon material things. It is the *personality* of the hostess, not her linens and silver, that makes her popular and makes people enjoy being invited to her home.

The successful hostess is not she who can display the richest silver, but she who knows how to make her guests feel comfortable and happy. Not she who can serve the most elaborate and unusual courses, but she who can hold the most interesting conversations and draw people into the most pleasant discussions. Not she who is vain of her belong-

ings, conscious of her fine tapestries and faultless service, but she who is cheerful, serene, kindly, thoughtful in little things, calm and poised in important things. She welcomes each guest cordially and with the strictest impartiality. She is generous but not extravagant. She leads the conversation but does not monopolize it.

In its truer sense, hospitality does not attempt to give what it does not have—it *shares* what it has. The world condones the lover who "says it" with roses and orchids when he can afford only daisies from the field; but it does not condone nor approve the hostess who boasts gold and silver service when her actual circumstances warrant but the simplest of china and glass.

THE FORMAL DINNER

Formal dinner-giving should take place only in those homes that are well appointed and perfectly organized, and where the hostess knows the technique of the formal dinner to the last degree. It is folly to attempt a function of this kind unless one is sure of every detail of preparation and service, for nothing can be more embarrassing to all concerned than a blundering attempt to do what one is not able to do through lack either of equipment or experience.

Dinner-giving today, even formal dinner-giving, is very much simpler than it was before the war. The dinner table that groaned under the load of ten or twelve courses has vanished, and modern menus are not only much simpler but very much lighter. Indeed, the whole keynote of fashionable dinner-giving today is simplicity. Places are no longer marked with gilt-edged cards, nor do guests always march into the dining room in stiff procession. Many of the old elaborate customs have been dropped.

The mechanics of the formal dinner begin with the invitation. It should go forward at least ten days before the date set for the occasion. The hour for a formal dinner is generally eight or eight-thirty, though occasionally it begins as early as seven or as late as nine. It is not good taste to invite a man without his wife, nor a woman without her husband. Not

even the generous new etiquette of today permits this discourtesy.

More important than anything else, in planning a dinner party, is the selection of guests. No matter how attractive the table, how interesting the entertainment arranged for the evening, how faultless the menu and the service, if the guests are constrained and uneasy in one another's company, if they have nothing in common and find no interest in one another's conversation, the dinner cannot be a complete success.

Setting a Correct Table

In the silver, linen, and crystal of the dinner table one reads the story of the hostess's personality. If she has excellent taste, her table tells it. If she knows what is correct and what is incorrect, it is evident to all in the arrangement of her table and the furnishing of her home.

Good silver [says *Vogue*], and the right amount of it, is a tradition in fine housekeeping. From the days when our grandmothers supervised each fork and spoon as it was nested back into its little flannel bed after a dinner-party had called out all the reserves, to these, our times, when "choosing the pattern" is the first concern after the announcement of an engagement—fine silver has made the background of fine service. To be sure, we treat it more casually these days, because our menus and our decoration make a fetish of simplicity. But there are certain authentic pieces of silver that always persist, that always bring elegance and authority to our tables.

Of course silver and china both depend on the menu. The one general rule to remember is that the well-set table bears the least number of pieces possible. The overburdened table, cluttered with all sorts of appointments, is in poor taste, as is the table made gaudy with unnecessary decorations.

Needless to say, in setting the table for dinner—whether formal or informal—the silver must be well polished, the linen faultlessly laundered, the china and glassware sparkling. Dingy linens and stained or tarnished silverware are a re-

flection upon the hostess. The cloth should be laid very carefully so that the long center crease runs exactly down the center of the table.

To begin with, the center ornament should be arranged. In planning the centerpiece, always remember that guests like to see each other across the table and that tall ornaments which obstruct the view are not desirable. A simple flat bowl of flowers or fruit, flanked by silver, pewter or crystal candlesticks, is far better than a crowded, elaborate centerpiece that keeps guests from seeing one another.

A space of from sixteen to twenty inches should be allowed for each guest. This is called the *cover,* and each cover is definitely marked with a service plate. The dinner napkin is folded in an oblong and placed to the left of the service plate or straight on it. Place cards, if used, are centered just above the plate.

The rule for placing the silver is simple: the spoon or fork to be used first is placed farthest from the plate, and the other pieces in the order of their use—that for the last course being next to the plate. Forks are always at the left; spoons and knives at the right. The silver should be laid evenly on the table, about an inch from the edge—the tines of the forks turned up, and the cutting edges of the knives turned toward the plate.

At no time should there be more than three forks and two knives at any one cover. If more silver is needed, it is brought in at the proper time by the butler or waitress. The dessert spoon and fork are on the dessert plate when it is brought to the table, and are removed by the guest, not the waitress.

The water glass is placed directly above the tip of the knife; other glasses are placed at the right and slightly below the water glass. Bread and butter plates, if they are used at all (they are not generally used at very formal meals), are placed at the tip of the fork, with the butter spreader laid horizontally across the lower edge.

Water glasses should be filled just before dinner is announced. Neither water nor beverage glasses should ever be more than three-fourths full.

The Guests Arrive

The hostess should remain near the door of the drawing room or living room, so that she can receive her guests without their having to hunt for her. She should make sure that each guest who arrives either knows someone in the room, or is introduced to someone, so that he is at ease before she leaves him.

The time to serve cocktails and appetizers is when the first guests arrive. While the hostess is busy welcoming newcomers, the host mingles with those already assembled in the drawing room and sees that everyone is made happy and comfortable.

When all the guests have arrived, the maid or butler steps to the door of the drawing room, catches the attention of the hostess, and says, "Dinner is served." At a formal dinner the host offers his arm to the guest of honor, the lady who is to sit on his right, and they go into the dining room first. The hostess and her dinner partner go in last.

At one time it was customary to have a very stiff and formal little procession into the dining room, even if there were but six or eight guests. At the small dinner today, guests saunter into the dining room when dinner is announced and find their places either by a word from the hostess or direction from the butler, who has previously been instructed as to the placing of the guests.

If the dinner is a large one, however, it becomes necessary to use place cards. These are not the elaborate, ornate cards that formerly graced the formal table, but simple white cards on which the hostess jots the guest's name. Even at these large dinners where place cards are necessary to avoid confusion, there is no "procession" in the original sense of the word, though it is still regarded as essential good manners for the host and the most important woman guest to enter first, the hostess and her partner to enter last.

In planning her dinner, the hostess should make an effort to invite an equal number of men and women. Occasionally, however, there will be one more woman than there are men.

In this case, the hostess enters the dining room last—alone. She does not "team up," taking the other arm of the last man. But if there is one man more than women, the hostess enters the dining room with a guest on each side of her.

This little parade or procession into the dining room still exists where fashionable hostesses uphold old traditions and where dinners are given with great formality for fifteen or twenty people. But there is an absence of ceremony. The national tendency is toward simpler living, with less of the pomposity and chalk-line conventionalism of yesterday.

Serving the Dinner

Traditionally the hostess is served first—a custom that dates back to the time of hazardous medieval feasts when the donor tasted first of food to prove it unpoisoned. Nowadays, in homes where common sense is the better part of custom, the lady guest of honor is served first. Both forms are correct, though it is certainly more courteous to serve the guest first.

All service is made from the left, the maid or butler using the left hand. Glasses are refilled when necessary from the right, without being moved. Dishes may be removed from the right or left, whichever is more convenient. They should not be stacked, but removed singly.

The first course—soup, as a rule—is placed directly on the service plate. When the soup plates are removed to make room for the fish course, the service plates are removed, too. As each service plate and soup plate is taken off by the maid or butler, the fish course is set in its place. The main course follows the fish course, and the salad follows the main course.

Before dessert is served, the table should be cleared of all plates and salt and peppers. Crumbs should be brushed from the table into a plate by means of a clean soft napkin. Then the dessert plate with dessert fork and spoon are put in place; and following dessert, a finger bowl is placed at the right of each guest. If there is to be a fruit course following

dessert, the finger bowl and plate are brought in on the fruit plate.

At the end of dinner the hostess gives the signal for the women to leave the table. They go to the drawing room where coffee and liqueurs are served to them by the butler or maid. The men either remain at the table or go to the smoking room or the host's study. Cigars, cigarettes, coffee, and liqueurs are brought to them wherever they are. When the dinner is not especially formal nor ceremonious, the women remain at the table and have their coffee and cigarettes with the men.

Bridge or backgammon are in order following a dinner, but the thoughtful hostess does not force the playing of games upon her dinner guests. The purpose of any social affair is for people to enjoy themselves, and the sophisticated hostess permits her guests to entertain themselves in the way they like best.

THE SIMPLE DINNER WITHOUT SERVANTS

She was very young, and timid, and anxious to please. She had been married a long time—a whole month, to be exact—and she felt that it was high time to give a "tea" or something that sounded equally important. She decided at last upon a dinner.

But a formal dinner sounded so formidable. Faultless china, exquisite silver and glassware, liveried butlers—everything our little bride *didn't* have. And yet, she decided that she would have a wonderful dinner, a very successful dinner that would make the "dearest man in the world" proud of her.

There was Dick's gift—a moss pot. She would make that the centerpiece. True, it was only tin, but the moss grew over and around it so that only sudden spots of it showed through. She placed a little doily under it and stood off a bit to admire the effect. Charming!

And there was May's gift, wonderful gold-tipped glasses that dressed up the table and made it look delightful. And

the pair of very best candlesticks from Mother. And the nice china dinner set; and the silver that was her most cherished wedding gift. Out from their put-away places and onto the table!

A last hasty glance in the kitchen, a last fond peek into the dining room, and a last quick pat at the crisp taffeta of her frock—and then happily to the door to greet her first guest. She felt quite calm and poised, confident that her dinner would be a fine success. And it was! She did not try to give her guests what she didn't have. It was just a jolly, charming, pleasant, perfect dinner party, and everybody was sorry when it was time to go home.

Which brings us precisely to what we have in mind. The simple dinner can be quite as splendid an achievement as the formal dinner, but it must be frankly simple and informal. There must be no emulation of the customs and fashions of the very fashionable. It is the complete absence of ceremony that makes the simple, informal dinner so enjoyable.

Guests at an informal dinner enter the dining room in little groups or saunter in side by side without any thought to precedence. They find their places at the table by a word or a glance from the hostess. The first course is in position on the table, and when it has been eaten, the glasses or plates are placed by the hostess on the serving table that stands at her right, and it is wheeled into the kitchen.

There should be no delays, no awkward pauses. Everything should be in readiness, having been carefully prepared beforehand. The hostess reappears in a moment or two, wheeling in the second course on the serving table.

A clever hostess can so arrange her dinner that it is necessary to rise from the table once only. The first course is on the table when the guests enter. The empty glasses or dishes from the first course are placed on the bottom shelf of the serving table, after the plates for the second course have been removed from this shelf and placed before the guests. The second course is all prepared and ready to serve in covered dishes on the top of the serving table.

After the second course, the hostess places all used dishes on the serving table and wheels it into the kitchen. When she wheels it in again a minute or two later, the coffee service is on the top, the main course on the middle shelf, the dessert, on the bottom shelf. She is now able to take her place and serve from this table at her right, without continually jumping up and dashing into the kitchen.

In a drawer in the serving table there should be a few extra napkins and some extra silver. On a sideboard near by may be the salad and condiments. For an informal dinner four courses at the most should be served, and where there is no maid, these courses should be served with the utmost simplicity and with no semblance of formality whatever.

The success of the simple dinner depends almost entirely upon the hostess. She must be jolly, calm, poised, pleasant. She must be able to attend to duties quickly and yet without confusion. She must be able to hurry without seeming to hurry. She must be tactful, kindly, interested in her guests, happy in their company, proud of her modest home, deft, at ease. Add to this a group of guests well selected, and you cannot fail to have a pleasant, interesting dinner party.

DINNERS AT RESTAURANTS

It is becoming more and more popular to give dinners at a restaurant instead of at home. For a small, informal dinner the table is reserved a few days in advance and the dinner ordered for a definite hour. Such dinner parties are generally very gay, more in the nature of good fellowship than good entertaining. Even the simplest dinner in a home partakes of the spirit of that home, and so is ennobled and enriched. As Ida Bailey Allen so beautifully expresses it:

Hotels, restaurants, the Country Club on certain occasions, have their social place, but in most cases this type of hospitality can be purchased. That of your home is as sacred as the home itself. It is yours to give or withhold, your gift to your family, your friends, your honored guests. No one but you can make it realize its wonderful possibilities. No one but you can knit together an active,

joyous family. No one but you can make your house into a radiant home.

Keep your home and hospitality simple. They will then be genuine. Entertain as a matter of course, but without ostentation and undue work—not as a slave, but as a queen, with a heart full of joy. And, verily, true happiness will come upon your household and many will feel the light and warmth of your home and bless you.

By no means do we wish to discourage entertainment at country clubs and hotels, for this type of entertaining has definitely come to stay and is now an integral part of American social life. There may be some excellent reason why a certain important dinner or party cannot be held at home—as, for example, if there are not enough servants, or if the house is too small to accommodate comfortably the number of guests who must be invited. In this case the host and hostess should by all means take advantage of the facilities offered by club or hotel.

Before issuing invitations to a hotel dinner, which may be held in celebration of any social occasion, such as announcing the engagement of a daughter or celebrating a silver- or golden-wedding anniversary, it is wise to consult the maître d'hôtel. He will make suggestions for the menu and table decorations, and will attend to all necessary details.

Most people who entertain at hotels make arrangements to use a private dining room instead of the large public dining room. In the private room it is possible to have music and other entertainment, just as one would have in one's own home.

Guests at a hotel dinner should under no circumstances tip or fee the waiters, as this is always attended to by the host.

VI

AT THE TABLE

EASE IS ESSENTIAL

THE new etiquette does not concern itself so much with the minor details of table conduct that should be taught in the nursery, but rather with that fine ease and poise at table that make even a blunder seem of no great consequence.

Good table manners are an instinctive part of the well-bred personality. It is not good manners to be constantly aware that these are olives to be taken with the fingers, this is cake to be taken with the fork, here is lettuce that may not be cut with the knife. It is not good manners to choose table appointments with great deliberation, watching others a bit furtively, perhaps, ever fearful of blundering.

Well-bred people are accustomed to using the right knife or fork at the right time, and their manners—or manner—at table is characterized by a fine graciousness and ease that make others feel at ease, too. They select the proper fork or spoon instinctively, without studied care, and if a blunder is made—why, let it pass! It is no very great crime to make a trifling mistake in table conduct, and if one's manner is free from self-consciousness and embarrassment it is quite probable that no one will notice it.

By this we do not mean that the new etiquette recommends carelessness at the table. It recommends, rather, careful attention to the niceties of dining and the little courtesies of the table, but combined with a carelessness of manner that suggests a familiarity with these niceties. The one way to achieve this poise or assurance is to practise the niceties and courtesies of dining in private as in public, so that the correct thing becomes instinctive rather than studied.

ONE'S POSITION AT TABLE

In table manners, as in everything else, certain rules have come down to us—rules that have survived more than one generation because they have been found useful and sensible. It is easier and certainly more pleasant to observe these established rules and be at ease than to run the risk of making conspicuous blunders just when you want most to make a favorable impression. Nowhere does ill breeding so quickly betray itself as at the table.

Let us see what these established rules of table conduct are. One is correctly seated at the table when the figure is erect but not rigid, not self-consciously tense; feet firmly on the floor; elbows off the table; left hand in the lap when it is not engaged. The chair should be neither too near nor too far from the table: a good distance is about eight inches from the chest.

Well-bred people do not toy with the appointments on the table, do not make designs on the tablecloth, do not absent-mindedly clink glasses or silver. When the hands are not engaged they are resting quietly in the lap.

"Accidents will happen"—at the table as elsewhere; but that is no reason why there should be confusion and embarrassment. If a spoon, fork, or napkin is dropped, it remains where it is until a servant retrieves it. If there are no servants and it is possible to pick up the fallen article without disturbing others it is permissible to do so. One's conduct at the table should be characterized by good sense and a courteous consideration for others.

When a blunder is made at the table, let it pass by unnoticed unless it has inconvenienced someone else. If you have spilled chocolate on someone's suit or gown, if you have overturned a cup of coffee on the hostess's best table linen, make your apologies and then forget about the matter. Profuse and continued apologies are in poor taste, and they will not put a broken cup together again nor take a stain out of a dress. "I am sorry" is a satisfactory apology if the manner of saying it is sincere. A guest who has broken a valuable bowl

or cup makes every effort to replace it, sending it to the hostess a day or two later with a note of regret.

TABLE MANNERS

Well-poised people are never appalled by the array of silver on a table. They know precisely for what each piece is intended, and they know exactly how each food should be taken.

There are certain foods that require the use of neither knife, fork, nor spoon. Such foods are known as "finger foods" and include olives, radishes, celery, artichokes which are taken apart leaf by leaf, corn on the cob, dry cakes and cookies, bonbons. Fruits such as oranges, apples, grapes, peaches, and plums are all eaten with the fingers. Bananas are peeled into a plate and eaten with a fork. Lobster claws may be pulled apart with the fingers; and shrimps, when served whole in their shells, may be separated, peeled, and conveyed to the mouth with the fingers.

Well-bred people do not butter a whole slice of bread and bite into it. Bread and rolls should be broken off into mouthfuls as desired, each small piece buttered separately.

Asparagus is *not* a finger food. It is disgusting manners to take up a dripping vegetable in the fingers, hold it suspended in the air, and suck it into the mouth!—and yet we frequently see people whose table conduct is otherwise faultless do this very thing. Asparagus should be taken with the fork, the tip being cut off with the blunt edge of the fork and so conveyed to the mouth. The end of the stalk may be taken up in the fingers if it is not dripping and greasy; but fastidious people prefer to leave the stalk rather than display messy manners.

USE OF THE SPOON

The more familiar spoon foods include grapefruit and fruits served with cream, jellies, custards, porridges, preserves, puddings, soups, boiled eggs. In taking soup or bouillon, the spoon is dipped away from the person, never toward

him. The liquid is sipped from the side of the spoon, noiselessly.

A teaspoon is used to stir tea or coffee, but never to convey the beverage to the mouth. After stirring, the teaspoon is removed and placed at one side of the saucer. It may not remain in the cup, nor may it be used to sip the coffee spoonful by spoonful from the cup. Such habits betray a lack of proper breeding in the home.

The spoon is still used for ice cream, though the fork is now regarded as more correct. A new kind of wide-tined ice-cream fork is appearing on fashionable tables. Sometimes, with ice-cream cakes or pies served with ice cream, both a fork and a spoon are provided. The spoon should be used only when and if needed.

THE KNIFE AND FORK

The knife is never used for any other purpose than cutting food.

The Chinese use chopsticks because they consider the cutting up of foods at the table crude and barbaric. They believe all carving should be done in the kitchen, the food being brought to the table in small enough pieces to be conveyed easily to the mouth with the use of chopsticks.

Very much the same idea seems to dictate the use of the knife at our fashionable tables. The rule is to use it as little as possible, depending upon the fork for almost every purpose. The blunt edge of the fork should be used for cutting whenever possible.

Salads are generally eaten with the help of the fork alone. One uses the fork to fold the lettuce leaf into convenient size, or the leaf is cut with the edge of the fork. However, there are new salad knives which are correct to use when they are provided. Ordinary knives should not be used for this purpose.

The fork is held in the left hand and the knife in the right when cutting food. After the piece of food has been cut, the knife is placed on the plate, the fork changed to the right

hand, and the food so conveyed to the mouth. When cutting, the prongs of the fork point downward; when conveying the food to the mouth, the prongs of the fork point upward.

It is unmannerly to hold a forkful of food poised in the air while talking to your companion at the table. The least movement may send the food toppling over the table linen on your neighbor's clothes.

The knife and fork should not be held in the same hand at one time. When not being used, one or both of these table implements should be on the plate—not resting against it with the handles on the table, but entirely on it.

All meats, vegetables, fish, salads, oysters, clams, ices, frozen puddings are taken with the fork. Fried potatoes are a fork food, as are also soft cakes and pies. Incidentally, it is poor table manners to take up food on the fork and divide it into two mouthfuls. Just enough food should be taken on the fork at one time to make a mouthful.

THE NAPKIN AND THE FINGER BOWL

The napkin should not be spread out, but partially unfolded and placed across the knees. It should be used frequently, and particularly before drinking, for few things can be more unsightly than a glass scalloped with grease rims.

In well-ordered homes napkins are no longer used from meal to meal. When rising from a meal, one drops the napkin carelessly on the table without folding it or smoothing it out. Napkin rings are, of course, out of date except in the nursery.

The finger bowl, which follows a fruit course or comes at the end of a dinner, is half filled with tepid water and set upon a separate plate or doily. Sometimes a leaf or flower is added to the water. The fingers are dipped lightly into the bowl, one hand at a time, and then dried on the napkin. Only the finger tips should touch the water. It hardly seems necessary to add that well-bred people do not splash the water about, nor do they perform thorough ablutions at table. The modern use of the finger bowl is to clear the fingers of fruit

juices that may stain the napkin, or greases that may make an ugly mess.

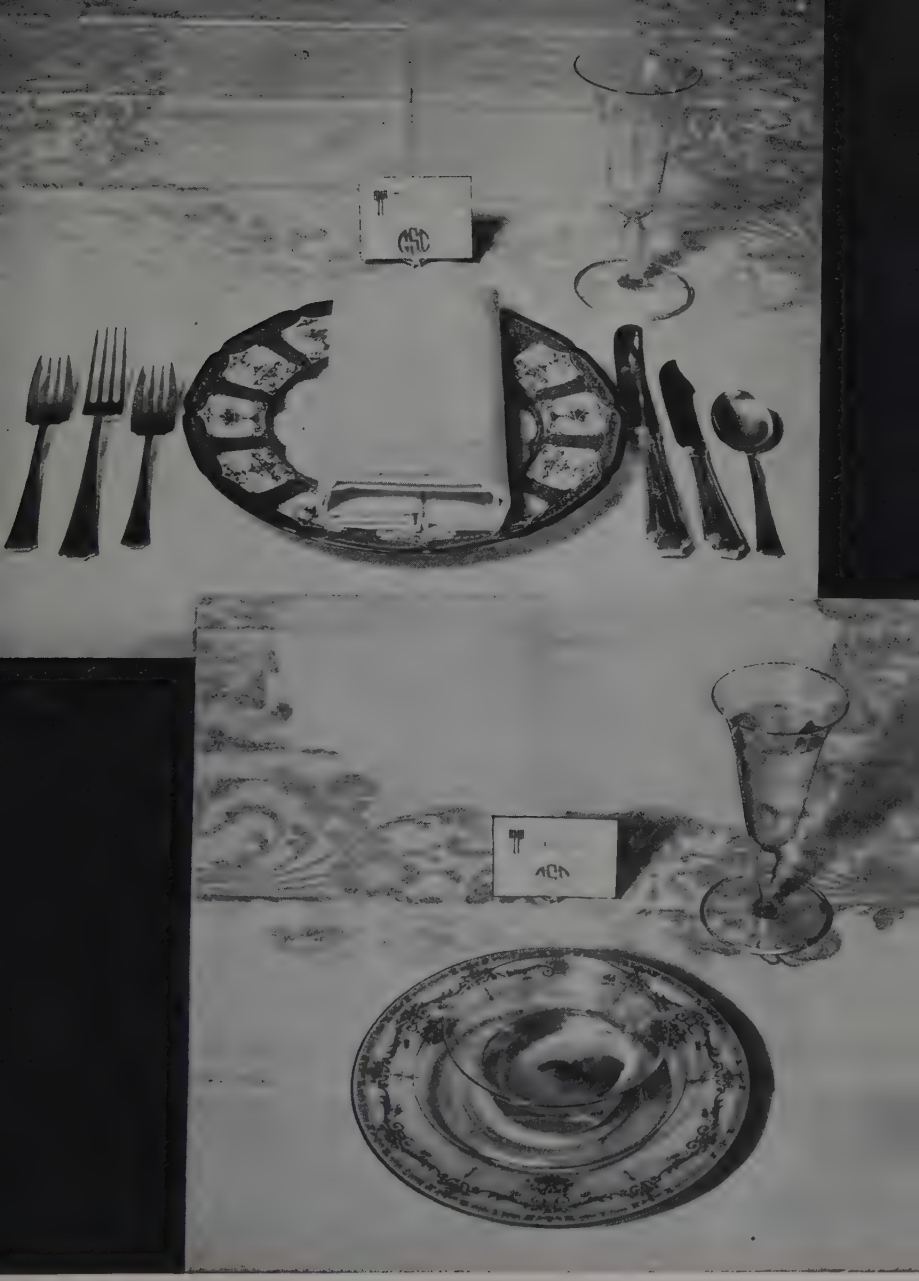
SOME SPECIAL NOTES ABOUT TABLE MANNERS

At very large dinners a guest may refuse a course without appearing rude or inconsiderate. But at a small, informal dinner, where there may not be a great variety of dishes to select from, where the hostess may have taken great pains to prepare good things to eat, it is kinder to accept the dish even though one does not expect to take more than a taste of it. The hostess probably will not notice that the dish has just been nibbled, but she will certainly notice that it has been refused.

Fish bones, fruit seeds, pits, etc., are removed from the mouth one at a time, between the thumb and forefinger. It is bad manners to spit out the bones or seeds on one's fork or into one's napkin, and even worse to spit them into the plate. It is permissible, however, to drop cherry pits or grape seeds into the cupped hand. Food once taken into the mouth must be swallowed; it may not, under any circumstances, be ejected onto the fork or into the plate.

Picking at bones is, to quote from one authority, "a self-indulgence not to be permitted except in seclusion or the complacent society of a fellow sinner or a fond companion, with permission asked and granted." To pick at the delicate wing of a chicken or the leg of a squab in privacy may not be exactly fastidious, but it is hardly a social offense. It is when others are present that such table conduct is regrettable, for it is unsightly and leaves an unpleasant picture in the memory.

It is polite to refuse second helpings, because they delay the progress of the meal. At small, informal dinners, however, where there are only one or two other guests, one may accept a second helping if so desired. At formal dinners second helpings should not be expected. Of course, no well-bred person asks for a second helping at any except the home table; unless, as is sometimes the case, he is an intimate of



Top: *The beginning of dinner. Note that the silver is arranged in the sequence in which it is used.*

Bottom: *The end of dinner.*

SILVER, COURTESY OF CARTIER, INC.

TOP ROW, *left to right: Butter Spreader, Fish Knife, Salad Knife, Entrée Knife, Dinner Knife, Oyster Fork, Fish Fork, Salad Fork, Entrée Fork, Dinner Fork.*

CENTER: *Ice Tongs.*

BOTTOM ROW, *left to right: Coffee Spoon, Tea Spoon, Iced Tea Spoon, Orange Spoon, Ice Cream Fork, Bouillon Spoon, Soup Spoon, Gravy Ladle, Dessert Spoon, Serving Spoon.*

the house and feels that he can do so without inconveniencing the hostess.

At a very fashionable formal dinner, a late-comer does not begin with the first course, but with the course that everyone at the table is having. He does not make profuse apologies when he arrives, but later, when the hostess is alone for a moment, he tells her in a word or two why he was delayed and offers his apologies.

The dinner hour is more than an hour for eating. It is the hour when family and friends gather around the table, not primarily to satisfy hunger, but to enjoy social contact, share experiences of the day, voice opinions, enjoy one another's company. Food, therefore, should be eaten in a quiet, leisurely manner with a certain fine disregard of it—as though it were incidental to the conversation and not the most important business of the moment.

VII

TEAS, LUNCHEONS, AND SUPPERS

ORIGIN AND DEVELOPMENT OF THE AFTERNOON TEA

More than two hundred years ago, a dreamy-eyed Dutchman living in China made a discovery. He found that by adding a little hot water to a curious leaf he had quite an interesting drink. He went to England, taking the leaf with him, but the English would have none of him and his strange hot drink.

Nothing daunted, the gentleman from Holland continued to make his drink, experimented, added sugar and cloves, and packed his peculiar green leaves in neat little packages. England became curious. The story spread that this drink from China contained drugs. And promptly—everyone began tasting it!

Almost overnight, the man with the dreamy eyes and the new kind of drink became the idol of fashionable society. Great quantities of the little green leaves were imported. Nobility adopted the fad. Soon everybody in England was drinking tea!

It did not take long for a clever hostess to conceive the idea of "tea parties," and soon all fashionable hostesses were serving tea to their guests in the afternoon. Thus evolved the custom of the afternoon tea which has survived and is now an established English institution.

The tea hour today forms a charming background for many types of entertaining.

THE CASUAL TEA

There is perhaps no simple social entertainment more charming—and incidentally more inexpensive—than the

casual, or informal, afternoon tea. Very little preparation or planning is required, yet the occasion can be one of delightful hospitality. It depends entirely upon the hostess—her skill, her personality, her cleverness in conversation.

The casual tea is solely for the purpose of seeing one's friends and being seen by them, chatting a bit, expressing hospitality in the simplest and most informal way. The hour is any time between four and six in the afternoon; and tea is served in the living room, on the porch, or on the lawn. Informal tea should never be served in the dining room.

Generally the tea things are arranged on a tray and placed on a low table in the living room, where the hostess pours. Or a tea wagon may be used for wheeling in the refreshments. In either case, the food should be quite simple—dainty sandwiches and cakes served with tea, coffee, or chocolate—and should be passed informally from hostess to guests. To be well served, tea or coffee must be either icy cold or piping hot.

THE FORMAL TEA

The formal or ceremonious tea is used to introduce a daughter to society, to present a new daughter-in-law to the family's friends, to honor a house guest from another city, a visiting celebrity, a new neighbor, or to welcome a son or daughter home from college. It is in the nature of a reception, and provides an excellent means for entertaining a large number of guests without a great deal of elaborate preparation or a great deal of unnecessary expense.

The hostess of a formal tea receives her guests in the living room. If the tea is in honor of someone, that person receives with her. Guests are expected to mingle with one another freely and engage in conversation whether they know one another or not. Formal introductions "all around" are neither necessary nor customary at a tea.

Refreshments are generally served in the dining room when the tea is formal. The table may be either set for buffet service—the guests being seated in small congenial groups about the room—or places may be laid individually for each

person. The food served should not be so substantial that it interferes with dinner. A typical menu might consist of a light salad, hot rolls or muffins, tea or coffee, and cookies. Neither dessert nor rich cakes should be served at a tea.

If the tea is a large one, with many guests present, the hostess may delegate one or two of her friends to pour for her. A maid should be in attendance, if possible, to bring in fresh tea, hot water, and other accessories or refreshments as needed.

When a tea party is held outdoors—on the terrace or in the garden—plenty of small tables should be provided and a maid should be in attendance to collect dishes as the guests finish. Nowadays the clever hostess who entertains out-of-doors provides each group of guests with a "tea spike." This is a tiny individual table, of metal or wood, which you just stick in the ground. It keeps fragile cups and plates from being set down carelessly on the grass.

THE INFORMAL LUNCHEON

A pleasant way to extend hospitality to a group of women friends is to give an informal luncheon. Invitations may be in the form of brief, hand-written notes, or they may be given over the telephone.

Small doilies or runners are generally used on the luncheon table instead of a large cloth. In setting the table—and this applies not merely to luncheons but to every type of entertainment—the important thing is to *be consistent*. Do not combine crystal and sterling silver with peasant linen and pottery. Decide on your plan of decoration and stick to it.

Luncheon before a bridge party may be served on bridge tables. In this case small luncheon cloths are used instead of doilies. When there are many guests, buffet type service may be used, the food being conveniently arranged on the dining-room table. For this type of luncheon, it is best to confine oneself to two courses, but these should be ample and good. For example, a hot dish such as chicken pie or mushroom patties can be combined with a salad instead of the

customary hot vegetables. If you also have cheese, rolls, and relishes on the table, the first course will be quite adequate. Dessert, which is brought in after the used dishes of the first course have been removed, is followed by coffee and finger cakes. This makes a suitable luncheon for any occasion.

THE FORMAL LUNCHEON

The formal luncheon is very much like the formal dinner, except that it is not so substantial as to menu. Preparations are the same. The table is laid with a damask luncheon cloth, and flowers are generally used for the center decoration. Each cover is laid with a place plate, a luncheon napkin, the necessary silver, and a small bread-and-butter plate over which the butter spreader is placed.

On a warm, sunny day artificial lighting is unnecessary and therefore undesirable. But on a dark day, or a day made gloomy by a hard winter light, drawn curtains and soft candlelight are effective. The hostess makes her lighting arrangement to suit the day, mindful of the comfort of her guests.

To a large and ceremonious luncheon, particularly the luncheon that is given in honor of a visiting guest or the luncheon that is given to introduce a guest of honor, both men and women are invited. The hour is generally one o'clock, though some formal luncheons start later. Four courses suffice even for the most formal luncheon: an entrée, a hot meat or fish course with vegetables, a salad course, a dessert course, and coffee. In summer iced tea may be served instead of coffee.

Guests generally remain half an hour after an informal luncheon, an hour after a formal luncheon, unless some special entertainment has been arranged for the afternoon. Sometimes a luncheon hostess takes her guests to a matinée for the afternoon. If this is the plan, it is important to notify the guest beforehand and to make sure that none of them has already seen the play selected.

The formal luncheon is and should be ceremonious in char-

acter, with decorations and menu almost as elaborate as those of a dinner. No one should attempt this type of entertainment who does not have the services of at least one maid.

SUPPERS

Supper parties are almost always informal, especially the after-theater and after-dance suppers that are so popular. Some people like to go to a restaurant or hotel for a little supper after the theater; but when there is a definite theater party to which several guests have been invited, it is far more desirable to serve supper at the home of the host and hostess.

This "little supper" is quite jolly and entirely free from ceremony. It is the most unconventional meal of the day, and the hostess may introduce whatever new and interesting menu ideas she likes. She must use judgment, though, in the food she serves. It must not be so heavy that it interferes with sleep, nor so rich that it causes nightmares.

Most of these suppers are cold, and served by the hostess without the help of servants. Sometimes, indeed, the food is arranged on buffet or table, and the guests help themselves. One might serve cold sliced turkey or chicken prepared the day before, cold sliced tongue, potato salad, olives, coffee or beer. If one prefers a hot dish, it may be prepared in a chafing dish right at the table. The old stand-by, Welsh rabbit, is a favorite; and other popular dishes are eggs or chicken à la king, chicken pâtés, scrambled eggs with sausage, waffles with honey or syrup. There is no definite menu; the hostess may serve whatever she likes—and, of course, whatever she thinks her guests will like. Nor are there any set rules: whatever is pleasant and interesting to one's guests is correct.

Formal suppers follow a dance, an evening reception, or a subscription ball. Bouillon in cups or a cocktail of fruit or fruit juice may be served, a main course which may be either hot or cold but which is generally hot, a salad, dessert, and coffee. When the occasion warrants, this type of supper

may be quite ceremonious, the table being laid with as much care as for an elaborate formal dinner.

BUFFET SERVICE

By far the simplest and most convenient way to entertain large groups is with buffet service. All the food (except dessert) is placed on one large table with piles of plates and napkins, and rows of silver, in readiness to facilitate the guests' helping themselves.

The fact that guests do not sit down to individually laid places at the table does not mean that the meal should not be carefully planned. It may be casual as you please, but certainly not careless. The menu should be given as much thought as the most stereotyped sit-down affair. It requires, if anything, more thought and consideration than meals served at the table.

It is wise, for example, to dispense with soups, fruit cocktails, and elaborate hors d'œuvres at a buffet luncheon or supper, as these things are not conveniently eaten standing up. The best plan is to confine oneself to a main course (hot or cold) to which guests can help themselves promptly and conveniently, and a dessert which is brought in after the dishes of the first course are removed. For a hot course, there are generally rolls and cheese or relishes on the table; for a salad or other cold course, there are generally platters of small assorted sandwiches.

After serving themselves, guests stand or sit, as convenient; special tables are not, as a rule, provided. However, the hostess may, if she likes, set up bridge tables in the dining room, hall, or living room. There should be plenty of small tables placed inconspicuously here and there so that guests can dispose of plates and glasses; otherwise they are likely to use the buffet table and spoil its effect.

At a formal buffet affair, waitresses preside at the table and help serve the guests. They also collect the used dishes. At an informal buffet affair, friends of the hostess assist in serving; they are generally assigned to definite duties such as

pouring coffee, serving dessert, or collecting used dishes. To avoid confusion, each should attend strictly to the duties assigned her. At elaborate evening buffet affairs, the men serve the ladies and then themselves.

A great deal of responsibility falls upon the hostess at a buffet luncheon or supper. She must keep a vigilant eye on everyone, seeing that plates are kept filled and that conversation is kept going.

SUNDAY-NIGHT SUPPERS

One of the simplest and most enjoyable types of informal entertaining is the Sunday-night supper. As a rule there is no maid service, the hostess taking this opportunity to show what she can do in the way of cooking and serving.

The table is laid either with runners or a luncheon cloth, and is decorated with candles or with some simple flower arrangement. The main course is either prepared at the table, or is brought in from the kitchen ready to serve before the guests are seated.

With modern electrical appliances to help her, the hostess should be able to entertain eight or ten friends at Sunday-night supper very easily, without scrambling from kitchen to dining room. Electric toasters, chafing dishes, grills, and percolators do most of the cooking for her, right at the table, and serving is simply a matter of passing plates around the table, for the occasion is an informal one, and the hostess makes everything as easy for herself and as comfortable for her guests as possible. The whole secret is in selecting a menu that is tempting, adequate in quantity, but neither slow nor intricate in cooking.

For example, creamed chicken on toast is an excellent supper dish that can be prepared on a table grill. While the bread is toasting, the chicken can be heating; plates for serving can be at hand on a small table or tea wagon. Some hostesses like to serve waffles for Sunday-night supper; but no one should attempt to serve waffles to a number of guests

who does not have a speedy and efficient iron—preferably one that makes two or more waffles at a time.

Waffles and toasted sandwiches are prepared after the guests are seated at the table; but cooked dishes—like creamed chicken, creamed mushrooms, Newburghs, etc.—should be prepared beforehand and be practically ready to serve when the guests assemble at the table. All ingredients and all utensils required for the cooked dish should be at hand—everything should be in readiness so that no time is lost when the guests are seated.

The hostess may, if she likes, ask one of her guests to assist her. But she should never ask a guest to do anything more difficult than attend the automatic toaster or watch the percolator.

BREAKFASTS

The first meal of the day is the last meal we have to discuss.

Breakfast to most people means a hastily swallowed cup of coffee or chocolate, with a roll or toast and perhaps an egg or a sliver of bacon—the early breakfast of the business man or the busy woman. But there is another breakfast, the social breakfast, that comes later in the morning and is attended with some of the ceremony that marks the luncheon hour.

There is, for example, the formal breakfast served to guests at a house or week-end party (for though the breakfast tray is almost a tradition at house parties, not all guests like to eat in their rooms!). This type of breakfast may be served any time between eight-thirty and eleven o'clock—even later, if the routine of the household is not thereby disrupted. It is more in the nature of a luncheon than a breakfast, the menu generally consisting of fruit, a mild hors d'œuvre, a hot fish course, an egg or pancake dish, hot rolls with butter or jelly, coffee or chocolate. Sometimes there is a dessert of pudding or stewed fruit.

For the simple informal breakfast, the hostess has her table at its prettiest with a great bowl of fruit or a vase of

fresh cut flowers in the center, attractive dishes, gay colored linen. Nothing very elaborate is served; a cooked cereal, perhaps—or waffles with syrup—or eggs cooked by themselves or with liver or bacon—hot rolls, jelly, marmalade—coffee or chocolate.

The coffee service is placed before the hostess. The platter of bacon and eggs (or any other hot dish ready to serve) is placed before the host. Before announcing breakfast, the first course—grapefruit, orange juice, or whatever it happens to be—should be on the table.

The correct hostess always provides finger bowls for the use of her guests following a fruit course.

VIII

DANCES

THE NEW SIMPLICITY

As a form of entertainment, the dance used to be quite elaborate and extravagant. Ballrooms were hung with scalloped garlands of flowers. Special orchestras were engaged for the evening. Many-coursed suppers were served, and everything was conducted on a lavish scale.

Such balls were usually boring unless one was a "belle" with a filled-up program. In the days when the mazurka was popular and the waltz was considered just a trifle daring, the ballroom was a place where young girls danced and looked pretty. Most of them "looked pretty" enough, sitting as they did in a prim row against the wall with their bouquets, their lace gloves, and their empty programs. And most of them (poor things!) were glad when supper was finally announced.

But the ballroom of today knows no such artificiality. Men and women go to the modern ballroom because they want to dance, because they enjoy dancing; and the modern hostess issues dance invitations because she wishes to avoid lavishness and display and give a pleasant sort of informal function at which all her friends and acquaintances can get together and have a good time. Thus the modern ballroom is a place where men and women mingle in gay companionship, a place where social contact is pleasant and agreeable.

Simplicity is the keynote of the ball or dance today. The hostess who entertains at a dance needs little more than a good dance floor, music, and a happy disposition. The dance is in itself all the entertainment necessary; and if refreshments are to be served, they can be quite simple and unpre-

tentious. Large suppers are no longer customary except on special occasions or after a large subscription dance.

The simple dance is ideal for the hostess who wants to entertain pleasantly, informally, without too much preparation or expense.

THE BALLROOM AND THE MUSIC

To be entirely in harmony with the spirit of the dance, the ballroom must be light, cheerful. There must be plenty of space, and the room must be kept fresh and cool. No one can possibly enjoy dancing in a crowded, stuffy space; and therefore the hostess should not invite more guests than she can comfortably accommodate. Whether the dance is to be in a great drawing room or a small living room from which all the rugs and furniture have been removed, no more guests should be invited than can dance comfortably in that space.

A polished hardwood floor offers the most attractive surface for dancing. It can be made even more tempting to the dancers by adding a smooth coating of paraffin wax. A considerate hostess does not invite guests to dance on a floor that is coarse and uneven.

The new idea is absolute simplicity in the ballroom. Ferns and flowers may be used where they will not interfere with the dancing, but nothing more in the way of decoration. If the occasion is one of special significance, the hostess can carry the festive note into the dining room but not into the ballroom.

Music is important. Guests cannot be expected to dance joyously to music that is dull and spiritless. It is the pace of the music that sets the pace of the dance, and clever hostesses give more thought to the music than to decoration or the serving of refreshments.

An orchestra is not necessary unless the dance is large and ceremonious. At very large and fashionable dances there are sometimes two bands that alternate, one playing while the other rests, thus keeping up an incessant round of dance numbers. But for all ordinary purposes, a piano and one or

two stringed instruments are quite sufficient. The selections are arranged previously by the hostess who arranges also for special numbers requested by her guests.

Wherever possible, it is nice to have the musicians on a balcony, or on a slightly raised platform surrounded by palms. However, this is not essential; all that is necessary is that they be given a comfortable place where they will not be brushed against or otherwise disturbed by the dancers.

THE RADIO DANCE

So simple and unceremonious an entertainment has the social dance become that hostesses telephone their friends instead of writing invitations. That is, of course, if the dance is a simple and informal one, as, for example, the radio dance, which is now popular.

The hostess who has a very good radio may call a few friends or acquaintances on the telephone and say, "The Gipsy String Band is broadcasting tomorrow at eight. Don't you want to come over and dance?"

Generally such bands broadcast for at least an hour at a time; and the guests dance or chat as they please. When the special program for which the guests have been invited changes, refreshments may be served—simple refreshments of tea or coffee with sandwiches, or perhaps a light salad with supper rolls. Or the card tables can be brought out and the dancing followed by a few hours of bridge, the party concluding with a midnight supper. This type of informal entertaining is becoming increasingly popular.

THE DÉBUT DANCE

To present one's daughter to society at a dance is doubly a pleasure. One is not only ushering one's daughter into a new world, or if not new, at least a world with which she is barely familiar; but one is also entertaining friends and acquaintances in a manner most pleasant and enjoyable to them. For everyone enjoys dancing. If the music is good and

the guests well selected, the début dance cannot fail to be a success.

The début dance may be held in one's own drawing room, or if many guests are to be invited, a ballroom in a hotel may be reserved for the occasion. In either case, the hostess stands at the door to welcome each guest as he or she arrives. The young débutante stands at her side and is introduced to all newcomers with whom she is not acquainted. It is customary also to have one or two of her most intimate friends receive with her for the first hour.

The débutante should not dance with any one guest more than once on this occasion of her introduction to society. But she is expected to dance *every dance*, returning to the side of her mother to receive guests during the intervals.

Usually the hostess at a début dance does not join in the dancing herself but remains loyally at her post, welcoming each new guest, making the necessary introductions and seeing that all shy young people have partners. Upon the host devolves the duty of entertaining the older women who do not dance. He sees also that the men do their duty as dancers instead of remaining in the dressing room to smoke and chat.

THE DINNER DANCE

For this type of dance, two sets of invitations are issued—one for those who are invited both to dinner and the dance, and one for those who are invited to the dance alone. Guests who receive invitations to a dinner dance must acknowledge them promptly, so that the hostess will know how many guests to expect for the dinner.

The dinner dance is no different from ordinary dances except that it is more formal, and the guests meet first around the dinner table. Sometimes, when the hostess does not like to discriminate between her guests and when she is not able to entertain more than six or eight people at dinner, she gives a buffet supper instead. To this buffet supper fifteen or twenty guests can be invited—even more, depending upon the facilities of the home.

THE COSTUME BALL

Invitations for a costume ball should go forward at least three weeks in advance to enable the guests to plan their costumes. A ball of this type is formal in character.

The costume ball is no longer enjoying the vogue it once had and is limited now more to large public masquerades and artist balls than to private fancy balls where all guests know one another. This type of entertaining is becoming less and less popular among practical people, because the amusement does not always warrant the trouble and expense entailed. As *Vogue* explains:

> There are comparatively few Anglo-Saxon men who have the spirit or the wish to take time and trouble to arrange fancy dress for themselves. They do not enjoy such affairs in the carefree, unself-conscious manner of the Latin races, and, if many go indifferently, in badly planned costumes or ordinary evening dress, the effect of the ball is spoiled. If the person has the will, however, many gorgeous effects may be arranged, in which beautiful colors and cheap materials combine.

At a costume ball there is generally a grand march into the dining room for dinner, or for midnight supper, as the case may be. It is always effective for the guests to remain masked until the midnight supper is announced, marching into the dining room with their partners, still masked, and revealing their identity only when all are seated around the table.

It is discourteous to attend a costume ball in ordinary dress. All guests must be suitably attired, and he only may wear ordinary dress who, for some special reason, has secured the permission of his host and hostess. For example, a physician who might be called away any time during the evening would not be expected to wear a costume.

SUBSCRIPTION DANCES

A subscription dance is semi-public and is held in a public ballroom. Instead of a host and hostess there are patronesses,

or a specially appointed committee of prominent women, who stand in a line at the entrance to welcome the guests and make all necessary introductions. We do not see "reception lines" in the popular sense of the word anywhere except at this type of subscription dance.

Dances such as these are arranged by a group of men and women who appoint a committee to manage all details. A list of eligible people is made, and these people are invited to subscribe. The subscription generally entitles the guest to several tickets.

The committee looks after all matters incidental to the occasion. It attends to music, decorations, supper, attendants, and any special kind of entertainment. Money for all expenditures is appropriated from the subscription fees.

Most subscription dances are planned to include a supper, served either at one great table or several smaller ones. The menu is the regular supper menu, possibly a little more elaborate. Sometimes a buffet supper is served, the guests helping themselves from one long table arranged against the wall.

Very often, large public dances are given in honor of some visiting celebrity or distinguished guest. These public dances are like those given in a private home, except that a specially appointed committee fills the position and the duties of the host and hostess. At most public balls the committee is composed of men and women who wear badges to indicate their position, and who stand at the door to receive and welcome guests. These men and women do not dance the first dances, but wait until later in the evening, when they are quite sure that all the guests have arrived; and even then they are always back on duty during the intervals between dances.

When the public ball is given in honor of some special celebrity, he or she must be met upon arrival and presented at once to everyone on the reception committee. This guest is attended throughout the evening, introduced to all strangers, made to feel welcome. When he leaves, he is escorted to his car or train.

ETIQUETTE OF THE BALLROOM

At small dances where the hostess knows intimately everyone she has invited, it is customary for her to make whatever introductions are necessary. At balls or large dances this is hardly possible. The hostess cannot be expected to thread her way all evening in and out among the guests, seeking those who have been introduced and those who have not. The guests are expected to manage their own affairs and make necessary introductions among themselves.

The man and the woman who attend a dance together have the first dance with each other. Thereafter they dance with whomever they please, but the gentleman sees to it that the woman he has accompanied to the dance is not left without a partner while he dances with someone else. He makes every effort to return to her between dances, and he attends courteously to all her wants during the evening. If there is a supper after the dance, they generally go in together. No well-bred man would accompany a woman to a dance and there neglect her.

When the music ceases in a ballroom, gentlemen do not leave their partners standing conspicuously on the floor, but walk with them back to their friends, or sit a while and chat with them before seeking their next partners. Polite men generally say, "Thank you, Miss Blank," to the young woman with whom they have been dancing, to which no reply or acknowledgment is necessary other than a nod of the head or a smile.

If her next dance is promised, the young woman does not go to seek her partner but waits until he comes to claim her. Rules like these are variable, however; there is a new informality in the ballroom, and young people are guided more by a sense of gayety and kindliness than by old-established rules of conduct which tell them what to do and what not to do. The new etiquette urges young people to be straightforward and natural, in the ballroom as everywhere, without attempting to wear a glamorous cloak of affectation over their true personalities. By being natural and sincere one can

always avoid awkward situations and discomfort in the ballroom.

For instance, a young girl discovers that she cannot get rid of an unwelcome partner. Instead of enduring him and being uncomfortable and unhappy about it, she says to him frankly, "Will you take me to Mrs. Brown?" If she does not know an older woman intimately enough to go to her, she pretends that she has torn her gown and goes to the dressing room to have it mended. When she comes out from the dressing room she joins her own friends and thereafter avoids the unwelcome partner throughout the evening.

When a young woman is asked to dance by someone she does not want to dance with, she may make some polite excuse. It is needlessly rude to refuse one man and the next moment accept someone else. To spare the feelings of an unwelcome partner, one might sit out part of a dance or retire for a little while to the dressing room, and then take up the dance with someone else. Of course, no kindly and courteous girl refuses to dance with a man unless she has some very good reason for doing so.

"CUTTING IN"

Though the fashion of "cutting in" is apparently rude and must be irritating to a couple enjoying the dance together, it is nevertheless accepted by polite society and is therefore correct conduct. While a dance is in progress, a man may "cut in" and request that the young woman finish the dance with him. She may accept him at once, leaving her present partner; or she may say, "The next time we come around."

Like many another privilege, "cutting in" becomes distasteful and discourteous when it is abused.

EASE IN THE BALLROOM

The wallflower is no more. Like the old maid and the chaperon, she has vanished and is fast becoming a memory.

Those sad-eyed wallflowers with smiling lips who used to

sit in silent complacency against the wall while the joy of the music tugged at their hearts—they have blossomed into star tennis players, wonderful bridge players, excellent golfers! Instead of coming to the ballroom like the old-fashioned girl, dreaming of somehow becoming a "belle," they go to the tennis courts, the golf links, the swimming pool, where they know they can compete with the best. The modern girl, being sensible, does not go where she knows she cannot be popular, but makes herself expert in some one thing that she likes—and wins popularity for that.

Today we generally find in the ballroom only those who love the dance and find keen enjoyment at such functions. The young woman who is pleasant, gay, at ease, a good dancer, will have no difficulty in finding partners. She should make herself as pretty as possible, for men like partners of whom they can be proud.

The new idea is to go in groups and remain in groups so that one is always surrounded by friends. Sensible hostesses no longer arrange chairs in a dreary line along the wall, but in comfortable little informal groups where people can gather without appearing conspicuously alone.

By joining a group of people who are having a discussion, instead of sitting alone and watching the others, the young woman who is not dancing can avoid the appearance of being a wallflower, and so will feel very much more comfortable and at ease. She who is pleasant, animated, cheerful, dainty in appearance, kindly in her manner, agreeable, is generally not very long without a partner.

IX

HOUSE AND WEEK-END PARTIES

THE GUESTS ARRIVE

House parties should be given only by those who have well-equipped, well-managed homes, and are able to make guests comfortable in every way. While it is pleasant to invite one's friends to share the beach life, sailing, fishing, and other sports of one's particular locality, one does not take them away from their own cozy homes—for a week-end or more—to impose upon them the discomforts of a crowded house with limited bedroom and bathroom facilities. Not that one must have a castle by any means! But there should at least be a room for every guest invited, and enough bathrooms to avoid a long "waiting for turn" in the morning.

Letters of invitation for house or week-end parties should be definite as to dates. One invites a friend to come on a certain day—on a certain train—to stay a certain number of days. No one should remain longer at a house party than originally asked, unless for some reason requested by the host and hostess to do so.

In the letter of invitation it is wise to give the guest full information about trains, enclosing a marked time-table. The thoughtful hostess will suggest the most comfortable and convenient form of travel—boat, train, or automobile—and if the guest expects to motor, she will provide a road map and exact directions. A definite agreement should be made with all guests as to the time of arrival, so that they can be met at train, boat, or at the house.

It is kind to give a guest who is new to the locality some idea of the sort of life to be lived for the next few days. In

the note of invitation one suggests, for example, that there will be bathing and boating, or that a tennis tournament is planned, or that there will be dancing every night. This gives the guest some hint as to the type of clothes to take along.

The rule about meeting house guests is definite. *All guests must be met*—if not by the hosts themselves, at least by a servant or intimate of the household. The only possible exception to this rule is an old friend who is a frequent visitor at the house and knows exactly how to get there and how to have his luggage forwarded. When many other guests are expected, he may be asked to manage for himself.

Upon arrival at the house, guests are taken to their rooms to freshen up and rest before meeting other guests. As a rule, late afternoon—or the tea hour—is when most people arrive at house parties. The hostess may arrange to have her guests meet one another at tea, or they may not meet until dinner time. In either case, the good hostess sees to it that her guests have ample time to rest and dress before dinner.

THE FIRST EVENING

House parties should be made up of people who know each other well and have, at least to some degree, the same sort of tastes and enjoy the same sort of things. All guests should be introduced to each other the first evening.

At dinner the hostess generally discusses plans and outlines activities for the next few days. Some of her guests will want to play tennis; others will want to spend some of their time on the golf course (if one is accessible); still others will want to ride. Doubtless there will be some who prefer just to loaf. A good hostess does not make any sport compulsory, but permits guests to do pretty much as they please. She is careful to provide amusement for those who wish merely to be onlookers.

Following dinner the first evening there may be bridge or dancing; but no elaborate entertainment should be planned, as guests will probably want to retire early. The hustle and

bustle of packing and traveling leave one with very little energy for midnight dancing!

THE GUEST ROOM

The ideal to strive for in guest rooms is comfort and good taste rather than luxury and lavish display. There should be a bed so placed that it does not face the daylight; and an extra blanket at the foot of it to pull up if the night grows cold. There should be a bed table with reading light; a writing desk equipped with pen, ink, and plenty of notepaper; a wardrobe with plenty of clothes hangers; a luggage rack for suitcases and bags; a waste-paper basket. Whatever else is necessary for the guest's comfort and convenience should be included—not forgetting those small, useful articles that guests rarely think of bringing but always need: a whisk broom, shoehorn, hairpins, needle and thread, nail file, toothpaste, pins.

Though guests generally bring their own toilet articles, many hostesses like to provide bath salts, toilet water, cold cream, talcum, and face powder for the ladies, shaving cream and razors for the men. The bathroom, of course, should be amply supplied with the necessary accessories, such as soap, bath towels, wash cloths, water glasses, etc.

The guest who would like an extra blanket, or who needs something the hostess has not provided, should by all means ask for it. But under no circumstances should a house guest ask to have the room assigned to him changed. The only possible excuse for such a request would be an illness aggravated by some condition of the room—as, for example, excessive dampness. In this case the guest would be careful to explain to his hostess why he would like to have his room changed, if possible. The hostess should make the change if it can be managed without inconveniencing too many other guests. If it cannot easily be done, she should do everything in her power to make the guest comfortable in the room originally assigned him.

HABITS OF THE HOUSEHOLD

Guests at a house or week-end party will want to know whether they are expected to rise with the sun and breakfast *en famille,* or to remain closeted in their rooms with a breakfast tray and the morning paper. It is up to the hostess to let them know when and where meals are served and what special parties are planned. It is up to the guests themselves to find out about the general routine of the house.

In large, well-managed homes, a housekeeper comes to take notes of each guest's taste in breakfast dishes and the hour at which the morning tray is to appear. Or the hostess herself gets this information and passes it on to the butler. In simpler households the guest merely tells the housemaid what he likes for breakfast and when he likes it served.

In most homes where house guests are entertained, the breakfast tray is an institution. Some guests, however, prefer to eat downstairs. It is important to remember that a home—even one that is well staffed with servants—is not a hotel where meals can be served at any hour. The guest who wants breakfast downstairs should acquaint himself with the customs of the household and not come down when preparations for luncheon are already under way in the kitchen. Anything a guest does to hold up the servants or interfere with the household routine is bad manners.

After breakfast the guests do pretty much as they like—unless the hostess has planned some special event, such as a golf or tennis tournament. They all meet for luncheon, which is served in the house, on the terrace, or on the lawn. If afternoon tea is served, it is an informal, straggly sort of meal for which the guests drop in at any time they please. Dinner, of course, is the formal and ceremonious meal of the day, and the one meal for which every guest must be prompt.

It is not necessary for the host and hostess to spend every waking moment with their guests. They provide pleasant things to do—and leave it to the guests to do them or not. A simple, casual, happy-go-lucky, do-as-you-please atmosphere is far more pleasant—and far less strain upon everyone.

concerned—than the tense, anxious, eager-to-please, what-shall-we-do-next attitude of hosts who feel that house guests must be "entertained" every minute of the day.

When leaving a home where one has been a guest for several days, it is customary to tip the servants, unless specifically requested by one's hosts not to do so. The amount of the tip depends upon the duration of the visit and the nature of the service rendered. People who are known to be rich are expected to leave larger tips than others.

Many people who are invited to a house party like to take a gift for their hostess. This is permissible, provided the gift is a simple one, like a book or a box of candy. It must not be so elaborate and expensive that it seems like payment for the entertainment received. Within a week after leaving the house where one has visited, it is necessary to write a "bread-and-butter letter" thanking the hostess for her hospitality.

X

BRIDGE PARTIES

A POPULAR WAY TO ENTERTAIN

BRIDGE is the outstanding social game of the hour. Nowadays everybody either goes to, or gives, bridge parties. Even without intention, groups gathered together for the afternoon or evening often turn to bridge for entertainment. And so it is important for the up-to-date hostess to know exactly how to conduct a bridge party, to be prepared at all times with the knowledge and equipment necessary to entertain people successfully at bridge.

The first thing is to know and understand the fundamentals of the game. It is amazing how many people claim to know bridge who actually understand little more than the difference between a club and a spade. No one should venture to entertain at bridge, nor accept a bridge invitation, who cannot play the game at least passably well. There are many excellent books available, and anyone who wants to learn how to play bridge—either auction or contract—can easily do so. The hostess who intends to entertain bridge players should certainly have an authoritative text on the game ready for reference in case of misunderstanding among her guests.

One of the reasons for the widespread popularity of bridge, for its tremendous appeal as a form of social entertaining, is the fact that it is comparatively inexpensive. All that the real bridge expert needs to make him happy is three well-matched players, a score pad and pencil, and cards. However, unless it is an intimate group that meets and plays together frequently, these essentials are not enough; certain preparations must be made by the hostess beforehand to insure the success of her party.

THE BRIDGE INVITATION

When the bridge party assumes the proportions of a formal social function, engraved invitations should be issued. Such bridges generally follow a large, ceremonious dinner; or are for some definite purpose such as announcing an engagement or celebrating an anniversary.

More familiar, however, are the simple informal bridge parties for which brief notes of invitation are handwritten by the hostess on her personal notepaper. It is also correct to invite bridge guests by telephone; and, in fact, many women prefer this method because it insures immediate acceptance or regret, and the tables can be planned accordingly.

HOW MANY GUESTS?

In planning a bridge party, the first thing to consider is the space available for placing the tables and chairs. No more guests should be invited than can be comfortably seated. It is far better to have a tiny party of four comfortable players than twelve or sixteen guests so crowded that they get in one another's way. The woman who wants to entertain more guests than she can comfortably accommodate at bridge tables in her own home should engage a private room at a hotel or club for the purpose. Nowadays many fashionable hostesses hold their larger bridge parties at restaurants and hotels—especially those who live in the suburbs and do not like to put their guests to the inconvenience of traveling out of town.

Since there are four players to each table, the number of guests, of course, should be four or some multiple of four. If one of the guests does not play, the hostess should herself forego the pleasure of the game and devote herself to that guest's entertainment—unless, as sometimes happens, there are enough non-playing guests to amuse one another. However, it is a wise plan to invite to a bridge only those who play the game and enjoy it. Nothing is quite so boring as to sit by and

try to look interested while a roomful of people concentrates on a game one neither understands nor appreciates.

When there is but one table of bridge, the hostess almost invariably plays; but when there are two tables or more she generally prefers not to include herself in making up her list. This leaves her free to attend to the final details of preparing and serving the refreshments; or—if there is sufficient help in the kitchen to take care of these details for her—she circulates among the tables and sees to it that her guests are comfortable, that the candy dishes and cigarette boxes are kept filled and the ash trays emptied, that the scoring and the changing of partners are followed according to plan. Furthermore, if some guest is unable to come at the last moment, the hostess who has not included herself in the list is able to fill in at the incomplete table.

WHAT KIND OF BRIDGE?

As a rule, the hostess establishes the kind of bridge to be played, the method of scoring, and the system of changing partners or tables. Contract bridge should be planned only for those who are definitely known to be contract players. If there is any doubt in the hostess's mind, she should make it an auction party—for everyone who plays contract can, of course, play the simpler variation of the game. But inasmuch as contract players generally prefer to play contract, the hostess should try to plan her parties accordingly.

The hostess who is unable to determine the preference of her guests beforehand may leave the choice to them. If they decide upon contract, the auction player need not be alarmed for, as Milton C. Work says, "While contract calls for much that is new in bidding technique, the principles of play are identical in the two games."

Occasionally, at very large bridge parties, the hostess makes provision for both auction and contract. In this case there must be a definite division of players, with a separate circuit of tables. There must also be separate sets of prizes, for the

scoring values of contract are very much higher than those of auction.

In addition to the type of bridge played, the hostess must decide how the partners are to be assigned after the first round. They either *progress,* the winners moving up one table and the losers remaining; or they stay at the same tables and *pivot, cut for partner,* or *keep the same partner throughout the playing.* These points will be covered in detail later on.

CORRECT BRIDGE EQUIPMENT

The hostess's first duty to her guests is to provide proper equipment. For each group of four players there should be a table that stands firmly on all four legs and is not likely to collapse during an exciting play, four comfortable chairs, two decks of new cards, a score pad and well-sharpened pencil, and individual tallies for each player. There should also be ashtrays for those who smoke, and whatever else is required to make the players comfortable. Some of the newer bridge tables are equipped with little swinging shelves to hold glasses and ashtrays.

Special thought should be given to lighting. If the party is in the afternoon, the tables should be so arranged that they are neither in direct glare nor deep shadow. In the evening the tables should be softly illumined by bridge lamps—one for each table, if possible.

SEATING THE PLAYERS

The most enjoyable bridge parties are those where the players are fairly equally matched. The clever hostess does not invite to the same party adept players who take their bridge seriously and beginners who are still likely to trump a partner's ace.

At women's bridge parties, which are usually held in the afternoon, the hostess often permits the guests to make up their own tables, especially when they all know one another and play in groups.

CUTTING, DEALING AND SCORING

Four deals usually constitute one round of bridge. However, any other system more suitable to the occasion may be followed, such as each round consisting of a rubber—or each round ending when a single game has been won.

The players always cut for deal, the one who cuts highest dealing first. In progressive bridge, if all four players pass, the same person deals again; but when playing rubbers, the deal is lost after four passes, and the next person deals the cards.

The bidding, playing, and scoring of bridge must be studied in standard textbooks and perfected by actual experience. The bidding and scoring of contract is entirely different from that of auction. In both games, however, the scores of each player are added at the end of each round and are entered on the individual tallies. At the conclusion of the playing, the hostess—or someone she has assigned to do it for her—totals the scores, and the player with the highest score is the winner.

PROGRESSIVE BRIDGE

At a fairly large party, where many of the guests meet for the first time, it is customary to play progressive bridge. This means that at the conclusion of each round one couple moves from each table. As a rule, at Table 1—which is the head table—the winning couple remains and the losing couple moves to the lowest table. At all other tables, the losers keep their places and the winners move up one table.

According to the official rules of progressive bridge, the newcomers at each table cut, and the higher of the two is first dealer. The two who remained at the table cut also, the one who is higher playing as partner to the dealer. Sometimes, however, the visiting lady is first dealer, her partner being the man who has stayed at the table. The hostess must make all rules of progression clear to her guests before they begin to play.

NON-PROGRESSIVE BRIDGE

There are occasions when the progressive method of playing is not desirable. For example, at very small parties where the players are accustomed to one another and are playing for the sheer joy of the game—and not for sociability or prizes—they often prefer playing with the same partners, against the same opponents, throughout. This is true also of very large bridges where the players make up their own tables.

Still another occasion when non-progressive bridge is desirable is when the guests are not equally matched, some being adept in the game and others mere beginners. It is far more pleasant, in such cases, for the hostess to arrange her tables so that experts and untrained players are not together, and to keep them at their respective tables throughout the playing.

Frequently, in non-progressive bridge, the same couples play opposite each other throughout. But sometimes the players prefer to change partners, in which case they either pivot or cut for partners after each round.

In pivoting, the first dealer, A, acts as the pivot, and he or she has B as partner in the first round. C is on A's left; D is on A's right. When the first round is concluded, A and D sit still; C and B change places. When the second round is concluded, A and B sit still; D and C change places. By this method each player has every other player at the table as his partner for one round. After the first complete cycle of pivoting, the players generally cut again for deal and partners, and the pivot begins all over again.

BRIDGE PRIZES

At parties where both men and women play it is customary to award two prizes: one for the man with the highest score, and one for the woman with the highest score. Sometimes a "booby" prize also is awarded, to the player (man or woman) who has the lowest score.

In pivot bridge the hostess may offer a prize for the highest score at each table, making it something suitable for a man or woman, such as bridge pencils, trump indicators, book ends, playing cards. It is not advisable to give expensive gifts, even when only one is awarded, as this places the recipient in the position of being obliged to award expensive prizes at her own party.

Many people play for money. Those who do so should bear in mind that only in a company of intimates who know one another's game, character, and understanding are high stakes permissible. It is inconsiderate for a hostess to force a young man of limited means into risking more than he can afford to lose, or winning more than he would feel comfortable in taking away with him. The usual stake is one tenth or one twentieth of a cent a point.

ETIQUETTE AT THE BRIDGE TABLE

The ideal bridge guest knows enough about the game to play it intelligently, does not argue with his opponents about the rules of the game, does not attempt to tell his partner how his hand should have been played, does not show great disappointment if he fails to win. Nor does the ideal bridge guest talk incessantly, drum on the table, snap the cards, whistle a tune—nor otherwise disturb the players at his table or make them uncomfortable.

Furthermore, he knows *when to stop playing*. Ardent players sometimes play one rubber after another without so much as a glance at the clock, which is not very considerate of the hostess, nor of other guests, who may have a long distance to travel.

Excessive slowness is maddening to other players at the table. So also are constant explanations and discussions which slow up the progress of the game. One should be prompt, pleasant, and noiseless—and what is most important of all, *courteous*. As a famous bridge authority said recently, "Not everyone can play a faultless game; but everyone is certainly capable of the highest degree of etiquette and courtesy—and

these two things go far towards making up for any lack of skill."

Husbands and wives who cannot get along without arguing over every point of play should not be partners in a bridge game. It is deplorable to hear an otherwise cultured man and woman quarrel in public, making an issue of a little point in play that is quite unimportant and would be overlooked by other players. No matter how bad his wife's bids and plays are, the gentleman remembers that bridge is, after all, a game; and that bridge-table quarrels are not only ill-bred, but poor sportsmanship as well.

Woman players should be careful not to load the card table with vanity cases, purses, and handkerchiefs.

ETHICS OF THE GAME

Jerome Beatty, writing in the *American Magazine*, says that the advanced player of bridge who takes the game seriously:

> . . . watches the way you light your cigarette, looks at your eyeballs, feels your pulse, wants to know whether goldenrod makes you sneeze, how you're getting along in the stock market, and whether your grandmother ever had a cousin who lived in Kansas City. From this information, he believes he can deduce whether the missing queen of hearts is in your hand, or whether it fell on the floor and was eaten by your cocker spaniel puppy.

While not even the most expert bridge player is quite so fanatical as Mr. Beatty would have us believe, it is true that he watches for "signs" and is guided to some degree by the customs and mannerisms of his fellow players. It is important, therefore, to develop certain sphinx-like characteristics in playing the game.

One should not say, for example, "Oh, dear—I must pass!" It does not take a great amount of perspicacity to gather from such a remark that the hand in question is extremely weak. Nor should a player pass with barely an instant's glance at his hand, for that, too, indicates weakness. Hesitation or

UPPER: *Table correctly laid for formal dinner; with yellow roses and yellow candlesticks.*
CENTER: *A buffet table, interestingly arranged.*
LOWER: *Bridge table set for a late supper after the game.*

long deliberation is equally bad ethics. One should be careful not to give one's partner any information about one's hand beyond that conveyed by the mere declaration itself.

A hand should be declared as promptly as possible, without undue emphasis—always in the same tone of voice and always in the same manner. A declaration or pass once made cannot be retracted.

During the bidding, a player should not call his partner's attention to the score, should not indicate in any way his approval or disapproval of a bid, pass or double.

When hands are being dealt, no player should touch the cards nor pick them up until the deal has been completed.

Each card should be played to the center of the table—without emphasis, without flourish, without comment which may be of use to one's partner.

The partner of a player who has unwittingly given information about his hand should disregard it. To take advantage of such information is not only bad manners but bad sportsmanship.

A player should be careful not to detach a card from his hand, replace it, and play another. Nor should he draw a card from his hand, ready to play, before his turn.

It is not considered good form for the dummy to leave his seat to watch his partner play.

REFRESHMENTS

At a bridge party, refreshments may be served before, after, or during the game. Luncheon or dinner may precede the playing; or dinner may follow an afternoon of bridge. At an evening party, when the guests are invited for bridge but not for dinner, a supper is generally served after the playing has come to an end. It may be formal, served in the dining room—or informal, served right at the card tables.

Refreshments served during the play are usually in the nature of candy or nuts, placed on the tables in little dishes and kept replenished throughout the evening. Cold beverages may be served between rounds; and if smoking is in order,

cigarettes are placed on each table or passed by the hostess between rounds.

The hostess should prepare all refreshments beforehand, as well as the linen, silver, china, and other accessories necessary for serving. If she must serve the refreshments herself, she should keep them quite simple: as convenient as possible for herself, as attractive as possible for her guests. At an informal party, with refreshments served at the card tables, the guests may help to remove the cards and score sheets, set the tables, and otherwise assist the hostess.

When bridge follows a dinner, refreshments are generally not served afterward—unless the playing continues very late. In that case there may be sandwiches and beverages at hand, on a buffet or extra card table, from eleven o'clock on.

Automatic refrigerators are a great help to the bridge hostess, as they enable her to prepare crisp salads, jellied aspics, cold meat platters, frozen desserts, etc., well in advance. The serving of refreshments is greatly facilitated when everything is in readiness in the refrigerator and all accessories laid out ready for use.

Menus for the bridge party must be planned by the hostess herself to suit the occasion. For the bridge luncheon, bouillon, fruit cocktail, egg and fish dishes, chicken and lobster patties, salads, waffles, and desserts are in order. For the light supper following an evening bridge, cold meats, salads, sandwiches, relishes, ices, and sweets are customary.

XI

BIRTHS AND CHRISTENINGS

ON THE THRESHOLD

"MAN is like God in this," says A. O. Wall, "he has the power of creating human beings."

The crowning glory of a woman's life is motherhood. A miracle, old as life itself, yet new to every mother who feels the satin cheek of her first child against her own—new to each succeeding generation that steps upon the shoulders of the one before.

Being a mother is a grave responsibility that lasts throughout life. But there are other minor responsibilities that begin at the very day of birth, not the least of which is conveying the happy tidings to one's friends and relatives.

The telephone, of course, is used for communicating the news to those who are anxiously waiting for it. Telegrams may be sent to distant relatives, and letters may be written to intimate friends. It is customary also to send to one's friends and relatives the tiny card of the newcomer, tied with white ribbon to the card of its parents. Or cards may be omitted, an announcement of the birth being published in the newspapers instead.

Of course, as soon as they hear of the birth, friends and relatives send their congratulations. Those who wish may also send a gift for the child.

GIFTS FOR THE NEW-BORN CHILD

The custom of "gifting infants" is an ancient one. In early Europe it was customary to present the child with small pieces of money, salt, bread, and cheese. These gifts, an old tradition

relates, were to insure the child money and food throughout life. The bread and cheese, we rather imagine, were for the consumption of the guests themselves.

The familiar old gift of a coral with bells was intended, originally, to frighten away the evil spirits and keep them from bewitching the child. Long after the original intention was forgotten, the gift continued to be a popular one; and even today there are well-meaning bachelors and superstitious grandmothers who bring coral with bells for the little newcomer.

Another familiar old gift is the "Apostle Spoon." In medieval times whole sets of these spoons were presented to infants, each of the twelve spoons with a figure of an apostle on the handle. To be "born with a silver spoon in its mouth" became a metaphor for children born to wealthy parents. The child of poor parents was "born with a wooden spoon in its mouth." Evidently the "Apostle Spoons" were made in silver and in wood.

Until a generation ago, friends came to see the new baby, laden with silver mugs and porringers, tiny knife-and-fork sets, many varieties of silver cups and trays. Nowadays friends, as a rule, send flowers to the mother, and perhaps a dainty bit of wearing apparel for the child—a lace cap, a tiny crocheted sweater, a pair of boots. Gifts are not absolutely essential, but most people like to welcome an infant with some special little token.

CONCERNING THE GODPARENTS

One does not ask anyone to be a godmother or a godfather with whom one is not fairly intimate. The responsibility is not a small one, and the request cannot very well be refused. Therefore one should give thought and judgment to the selection of godparents for the new arrival.

There are usually two godfathers and one godmother for a boy; one godfather and two godmothers for a girl. Frequently there are but two godparents—a godmother and a godfather. Sometimes there are two of each. Godparents are

generally selected from among friends rather than relatives; and to ask a friend to be a godparent is a distinct tribute, for if the child's parents should die, its godparents become its logical guardians.

Whenever possible, the friend who is to be a godparent should be asked in person. Otherwise a letter should be written at the time of the birth or at least soon enough before the christening to make certain of an acceptance before that occasion.

THE CHURCH CHRISTENING

At one time, not so very long ago, christenings were huge family affairs—a sort of "calling of the clans together." Today only very close relatives and intimate friends are invited.

One arranges with the clergyman for the ceremony at church. Etiquette sets no definite date for this occasion, but suggests that it take place as soon as the mother feels equal to the task of attending the church and taking part in the ceremonies. When mother or child is in delicate health, the christening is sometimes delayed for several months, and occasionally it is put off for a year or more. But ordinarily infants are christened between two weeks and two months after the date of birth.

The church may be decorated for the occasion; but decorations should be simple. Palms and flowering plants arranged around the font are customary; but very elaborate decorations would be inappropriate.

When the christening party arrives, the guests take places in the pews that are nearest the font. Baby's coat and cap are removed, and he or she is taken by the godmother who proceeds to the font and stands before the clergyman. On this first important appearance in church, baby wears an elaborate christening dress—possibly the very dress worn by its mother, father, or grandparent.

The godmother stands directly in front of the clergyman with the child in her arms. A small or delicate child is generally carried on a pillow. Flanked on both sides by its other godparents, surrounded by relatives and friends, the child

receives the name it is to carry throughout life. The godmother pronounces the name clearly and distinctly so that there can be no mistake.

After the ceremony at church, relatives and friends return to the house of the parents, where a tea or luncheon has been prepared.

THE HOUSE CHRISTENING

The ceremony at home is similar to that at church, except that arrangements are much simpler. The "font" is just a bowl of china or silver filled with water and placed on a small table. The ceremony usually takes place in the drawing room, which may be decorated with flowers for the occasion.

As at a church christening, the godmother holds the child and pronounces its name at the proper moment. The other godparents stand beside her while the child is being baptized; the parents may stand with them or remain seated with their guests. Upon the conclusion of the ceremony, the child is taken back to the nursery, and the guests are entertained at luncheon or tea.

Certain little courtesies toward the clergyman must not be forgotten. A place should be provided for him to robe himself; and if there is to be a luncheon or tea after the ceremony, he should be invited to remain.

A house christening, if permitted by the church to which the parents belong, is much more desirable from every angle than a church christening. If baby is given its name at home, there is no tiresome journey to and from the church, no dressing and re-dressing to try the patience of the most good-natured little newcomer. The mother, too, is spared the exertion of dressing for the street. If the christening takes place at home, she may wear a tea gown or negligee.

XII

FUNERALS

THE PASSING OF POMP

THERE is no more eloquent commentary on the vanity of human wishes than the pomp and ceremony which, since the first syllable of recorded time, have attended funeral services. Kings and emperors have erected splendid mausoleums in which they and their families might be buried. Pharaohs have kept slaves at work a lifetime on pyramids beneath which their bones might crumble comfortably to rest. Savages in lonely jungles have erected mounds to protect their lifeless bodies—great mounds for great chiefs—mounds rich with treasures of beads and pottery to be carried into the next world.

For man has always feared death—and wondered about it. It is the Great Unknown, the mystery that knows no solution. Where does man go—what does he do and see when he vanishes into the long silence? Does he live again? Can he return to earth again? Or is he just—gone?

Because he feared it—and also because it was the last great event in life—man from the earliest times surrounded death with pomp and ceremony. But today the fear of death and of the dead is tempered with faith and hope, and with an understanding of life's eternal cycle.

Thus we find that a great deal of the pomp has vanished from the funeral today. Death has lost much of its terror, though none of its sorrow, and the grim visit is accepted with simple fortitude by sensible people. Mourning is more a matter of heart than of dress. Funerals are less impressive but also less affected. As in everything else, a new simplicity

has entered burial customs, and one watches the passing of the stilted, tradition-bound funeral pageant with relief.

WHEN DEATH ENTERS THE FAMILY

Death brings with it sorrow and unhappiness. Those of us most directly concerned can think of no rules of etiquette, no customs of good society. Nor does the new etiquette try to obtrude itself upon the sorrow of those who have been touched by death. Its rules and regulations are rather for those who come in contact with the bereaved family—the visitors, the relatives, the strangers.

Sorrow is sacred, and they are both rude and unkind who intrude upon it. A note of sympathy, a doorstep visit to leave a card of condolence or perhaps some flowers—these are essential social duties. But constant intrusion upon grief is thoughtless and inconsiderate.

TAKING CHARGE

Members of the bereaved family should be left as nearly alone with their grief as possible. Nothing in the nature of business should be thrust upon them. A male member of the family should take complete charge, or the immediate duties may be left in the hands of the nearest outside relatives. Whoever takes charge should see that the family is not troubled with minor details, and that the funeral ceremony is carried out according to the family's wish.

The duties of the person, or persons, who take charge are many and varied. The first duty is to see that all blinds are drawn, the doorbell muffled, announcements sent to the newspapers. Pallbearers must be selected, and arrangements must be made with the sexton for the funeral ceremony. The clergyman who is to officiate must be interviewed and all details concerning services and music settled with him. Upon the person in charge rests also the important duty of seeing the undertaker and giving him directions.

ANNOUNCING THE DEATH

Following is a typical announcement of death:

> *RADCLIFF—At her residence, 410 West Fiftieth Street, Rose Speyer Radcliff, daughter of James and Helen Wilson Speyer, and beloved wife of Robert L. Radcliff. Funeral services in the Chapel of St. Bartholomew's Church, Park Avenue and Fiftieth Street, New York City, on Saturday morning, 11 o'clock. Interment at Waterbury, Conn.*

When an announcement of this kind appears in the newspapers, all friends and relatives of the family are expected to appear at St. Bartholomew's Church on Saturday morning at eleven o'clock to attend the services. If the words "Funeral private" or "Interment private" are added in the announcement, no one except very intimate friends and relatives is present. Very often the request "Please omit flowers" is added to the announcement. In this event, it is still the privilege of a friend to send flowers to some member of the family or to the family as a whole after the funeral ceremony has taken place.

SOME NECESSARY PREPARATIONS

Where there are servants, one should be stationed at the door to receive cards and messages. Otherwise this duty devolves upon the person who is taking charge.

With the growing taste for privacy and simplicity, many of the foolish demonstrations of grief, expressed in outward display, have been eliminated. It is now a rare custom to crowd the room in which the dead body lies with great wreaths and masses of flowers, for people are beginning to realize that this is a relic of ancient and savage burial customs, and that it is not so much a manifestation of grief as a display of vanity.

Of course, it is a pretty way of expressing sentiment to

send a floral offering to someone who has died; but modern principles of good conduct acclaim it better taste, and certainly more dignified, to express these sentiments in some other way. A short expression of sorrow appearing as an announcement in the newspapers may be inserted by a group of friends or business associates.

The somber crêpe announcing to the world that here is a house in which a death has occurred is also vanishing. Today, instead of a broad black ribbon, a wreath is used, or long sprays of white or lilac flowers, entwined around the flowing ends of white ribbon. This is especially appropriate when the deceased is a young person. For a girl of tender years, or for a very young child, a sheaf of white roses or white carnations with white ribbons is appropriate. Roses and violets with white ribbon, or roses with black ribbon, denote the death of an elderly unmarried man or woman. Plain crêpe streamers are generally used for married people. Custom still demands the flower-and-ribbon tribute to the dead on the door of his or her residence, but the custom is slowly disappearing and will presently fade into memory with other outworn funeral traditions.

THE WOMEN OF THE FAMILY

A close friend or relative of the bereaved family should make the necessary purchases for the women members of that family. It is considered poor taste for them to be seen abroad before the funeral. A dressmaker may be summoned to the house if orders are to be given for mourning dress.

The duty of writing necessary notes and seeing callers devolves also upon some intimate friend or a relative. Notes or letters written in the name of the family are on black-edged or plain white paper and signed with the names of the people for whom they are written.

The women of the bereaved family do not see callers, even the most intimate friends, unless they are in complete control of themselves. It is a source of discomfort to the visitor, as well as to the mourner, to enact a scene of semi-hysteria in the drawing room. Yet, at a time like this, one can hardly

be expected to be in full control of one's emotions. Therefore it is always wise for the women to keep to their rooms until after the funeral.

THE PALLBEARERS

The person in charge of funeral arrangements consults the family before appointing a guard of honor. The people asked to serve on this guard are generally dear friends of the deceased or business associates. Relatives are rarely appointed.

The request is made by the person in charge, by note, telephone, or personal visit. A request to serve as pallbearer should not be refused except for some very important reason.

The pallbearers must be directed just when to assemble at the house of the deceased, and of course they must make it a point to be on time. There can be nothing more rude and unkind than to keep a funeral waiting.

Formerly, the duty of the pallbearer was to carry the cloth or velvet pall that covered the coffin—hence the name. Later the custom developed into a more important duty, that of carrying the actual casket into and out of the church. Today the pallbearers are more in the nature of a guard of honor for the dead, although it is still customary for them to carry the casket.

Sometimes the pallbearers walk before the casket, which is carried by the undertaker's or sexton's assistants. They halt before the hearse and stand in silent reverence with heads uncovered while the casket is being placed in it, and again when it is taken out to be carried into the church. They do not enter their cars until the hearse has passed on ahead.

Each pallbearer should speak a few words of condolence to the members of the bereaved family. But he must be careful not to intrude upon grief. He offers his word of comfort and sympathy only when it is convenient, when he is brought by his duties into the presence of his sorrowing friends.

A few days after the funeral, it is customary for the pallbearer to call and leave his card for the mourners. He inquires at the door after the ladies and leaves his card for them. He

does not ask to see members of the family unless he is quite sure that they will want to see him.

THE CHURCH FUNERAL

All who attend a church funeral assemble at the church, not at the house of the deceased. But the pallbearers and relatives assemble at the house.

The casket is borne from the house by the pallbearers, or by the undertaker's assistants with the pallbearers preceding two by two. As soon as the hearse drives off, the pallbearers enter the cars immediately behind it, and the relatives follow in the next cars in the order of their relationship. At the church the pallbearers generally carry the casket to the altar.

When attending the body of their child, parents walk arm-in-arm, their other children following immediately behind in the order of seniority. A widow attends the body of her husband on the arm of her eldest son or daughter, with her other children just behind. After them come the deceased man's parents, followed by his brothers and sisters. Similarly, a widower follows the body of his wife attended by his eldest son or daughter. Children following the body of an only parent take precedence according to their ages. A widow who has no children follows her husband on the arm of a brother or other near male relative.

During the services, the relatives occupy the front pews on the right of the center aisle. The pallbearers sit in the opposite pews on the left side. After the services, the procession leaves the church in the same order observed upon entering. If prayers are to be offered at the grave, the car of the clergyman follows immediately behind the hearse.

Different religions have different burial services, and these are matters of faith rather than of etiquette.

FUNERAL FROM THE HOUSE

The funeral that is absolutely simple displays the best taste and judgment. The person who has charge of funeral arrangements should bear this in mind.

The house funeral particularly should be simple, for by its very simplicity it is dignified. The undertaker generally provides a number of folding chairs for the friends and relatives who attend, and each newcomer is met at the door by some representative of the family and shown to a seat in the drawing room. A row of seats should be reserved near the casket for the immediate family, one being set aside especially for the clergyman who is to officiate.

The casket is placed on a draped stand at one end of the drawing room, such flowers as are used being placed on and around it. It is poor taste to have the room crowded with great wreaths and flowers. The room may or may not be darkened according to the wishes of the family.

Women do not remove their wraps during the ceremony, and men hold their hats in their hands. The women members of the bereaved family enter on the arms of masculine relatives, and if they intend going to the cemetery they wear their hats and veils. Members of the family do not enter the drawing room until the clergyman has arrived.

INTERMENT AND CREMATION

Etiquette has nothing to say with regard to the disposal of the body. Whether it is to be interred or cremated, whether the casket shall rest in a grave or a vault or a mauscleum, or whether the ashes shall be preserved in an urn or sacrificed to the winds, depends entirely upon the personal wishes of those most intimately concerned.

But etiquette unites with the laws of beauty and fine sentiment in protesting against the erection of hideous monuments with absurd, sentimental inscriptions. The purpose of the tombstone is to mark the resting place and to bear the name and life dates of the person whose body lies beneath. If the person has not in life left a record that will live on in memory, surely no marble slab will do much to perpetuate it.

Sometimes there is a special achievement or a mark of distinction that may, with propriety, be cut into the stone; but flowery sentiments and expressions of grief and love have

no place on tombstones where they can be read by every passer-by. Love and sorrow dwell in the heart, not on marble stones.

The hour at which interment is to take place is arranged by the person in charge to suit the convenience of the family.

REMOVING SIGNS OF GRIEF

Upon their return from the funeral, the family should find the windows open, the sun streaming in, all outward signs of sorrow removed. The ribbon and flowers on the door are generally taken down as soon as the procession leaves.

In the house, all signs of the bereavement should be effaced: the furniture back in its usual order, everything connected with the funeral out of sight, belongings of the deceased put away. A friend or relative will stay behind to attend to these important details.

Relatives and friends will remember, if they are kind, that the bereaved ones will want to be by themselves, and that solitude is the greatest solace for grief.

SECLUSION DURING MOURNING

For three weeks after a bereavement, women generally seclude themselves and receive no visitors except their most intimate friends. After this period they are expected to be sufficiently resigned to receive the calls of condolence of their friends and acquaintances. They themselves do not usually make visits until about six months after the death.

The sensible new etiquette does not attempt to say what is correct and what is incorrect in funeral and mourning customs, for, after all, sorrow lives in the heart rather than in the manner. What one does at this period should be dictated entirely by one's own feelings in the matter. Wearing mourning is a hypocrisy when one has no real sorrow for the deceased, and wearing colors is meaningless if the heart itself is clouded.

But the new etiquette tells what is customary so that those who are in doubt may know. While wearing crêpe veil and

crêpe-trimmed gown, for instance, women do not usually take part in social activities. They do not attend dinners and concerts, as a rule, nor do they accept invitations for large social functions. Social activities are not resumed until about a year after a death in one's family.

Men do not observe the period of seclusion as rigidly as women. But the man of good taste does not generally attend club dinners or entertainments, does not make calls or take part in active social gayeties, until two or three months have elapsed. Most men observe ten days or two weeks of absolute seclusion after the death of a near relative, keeping away even from business.

DRESS AT A FUNERAL

Those who attend a funeral should not appear in gay colors. To do so shows poor taste and judgment.

Women show excellent taste who wear simple black clothes or clothes that are absolutely subdued and inconspicuous. Men should wear black or dark blue suits, though gray trousers with black cutaway are permissible.

Vivid colors on either man or woman show a crude disregard for the feelings of the mourners, a lack of respect for oneself, and a distinct lack of fine judgment and consideration. It is not a festive occasion, and any note of gayety is very bad form.

MOURNING DRESS

Grief turns instinctively to the somber garments of mourning for the slight measure of comfort they give, but the new etiquette looks with disfavor upon long crêpe veils and other forms of mourning so pronounced as to be ostentatious. Mourning should be of the spirit, not of dress; but since tradition and custom have made black the customary color of mourning, it is fashion rather than form to wear this color. There are many people who disapprove the custom entirely, and to them the new etiquette says: wear whatever colors you like and let your real sorrow be hidden in the heavy darkness of your heart. A sensible etiquette does not

say: "You must wear black!" but admires those who, even in grief, have the courage of their own convictions.

Black fabrics for mourning should not have a shiny finish, nor should mourning clothes be trimmed except in the simplest way possible. Furs such as seal, fox, lynx, etc., may be worn by women in mourning.

One does not wear jewelry with mourning dress, with the exception of the wedding and engagement rings. Dull bar pins may be used wherever needed, and a plain brooch is acceptable. All dress accessories should be of dull black; handkerchiefs may be pure white or they may have a narrow black border.

The length of the mourning period depends upon the tie which existed between the deceased and the bereaved. Except for an elderly woman whose husband has died and who does not intend to take off her mourning at all, the longest period is two years. The first year is deep mourning; the second year is second mourning, during which time gray, lavender, purple, and black-and-white are worn. This period may be shortened to six months of deep mourning and six months of "second" or semi-mourning. The change from black to colors should be gradual, not abrupt.

A girl does not wear mourning for her fiancé unless she particularly wants to. The custom is not a general one.

Children do not wear black. Upon the death of a parent, they may wear white or lavender-and-white for a period of six months; a girl of fifteen or sixteen may wear gray.

MOURNING DRESS FOR MEN

The correct mourning dress for men is black suit, dull black shoes, black gloves, and white linen. Many men use a black band around the coat sleeve, but this is a fashion frowned upon by the fastidious. The custom grew out of the English practice of having servants wear a black band in households that could not afford a complete mourning outfit.

Mourning dress for men is not so pronounced as that for

women. No man of good taste carries a black-bordered handkerchief.

MOURNING STATIONERY

White stationery of a good quality is correct for the correspondence of people in mourning, and is preferable to stationery that is bordered with black. Certainly an inch-wide black border is in poor taste; but there can be no objection to a border that is less than an eighth of an inch in width.

It is customary to send cards of acknowledgment to friends and acquaintances who have sent their condolences. These cards may be had at any good stationery shop. To intimate friends one would write a little note on one's personal stationery.

PART III

NOTES FOR AN EPICURE

The following material on the traditions and service of wines and other beverages—considered by many to be the best short yet comprehensive study of the subject available—is reprinted through the courtesy of the Libbey Glass Manufacturing Company.

I

THE TRADITIONS AND SERVICE OF WINES AND OTHER BEVERAGES

PROBABLY nothing in the world is so steeped in tradition as wine. Yet in spite of all the ritual with which the connoisseur surrounds it, the appeal of wine is essentially a simple one—the delight of the primary senses of sight and smell and taste.

The conventions are merely a means of assuring the fullest and most complete enjoyment. They are founded on a knowledge and appreciation of the happiest combinations of food and drink. Aside from the fact that they are graceful addenda to that civilized living which is once more becoming fashionable, they therefore completely justify themselves.

The return of wine and the rising tide of appreciation for better balanced, more harmonious living warrant a review and examination of the old customs. They represent a proud and glamorous era with which the spirit of contemporary life, with its eager interest in the refinements and delights of gracious dining, is finding itself in more and more accord. And they have been forgotten in this country by all but the very few.

We will probably never go back to the old days, to the ten- or twelve-course dinners, planned for gargantuan appetites and a different concept of leisure. But we will adapt the old customs to the new pattern. We will be guided by the precepts that governed the choice of food and wine and that dictated its service.

With these many thoughts in mind we have consulted French, English and American authorities, we have delved into our own past (some hundred years older than prohibition), we have talked with connoisseurs of long memory and

with a great relish for their subject, we have examined the traditions, and finally we have set down all those things that might assist a prospective epicure in getting the greatest pleasure from wining and dining.

IN APPRECIATION

"Wine is one of the most civilized things in the world and one of the natural things of the world that has been brought to the greatest perfection, and it offers a greater range for enjoyment and appreciation than, possibly, any other purely sensory thing which may be purchased."

—HEMINGWAY

Wine is almost infinite in its variety. It ranges in shade from the palest yellow to the deepest red; from the extremities of dryness to excessive sweetness; it may be still or sparkling; it may be drunk in the very year it is made or may only be at its best when it is fifteen, twenty, or fifty years old. It varies with the species of grape, the climate, the soil, the method of culture and of fermentation.

Ninety-five percent. of the wine made every year in the world's vineyards is known as ordinary beverage wine. It is sound and wholesome. The bulk of it is consumed where it is produced. In this country, for instance, most of the wine we will drink, day in and day out, will be from the vineyards of California, New York, Ohio, and Virginia. It may be white or red, a Sherry type, a Claret type, a Port, a Madeira, or it may have distinct characteristics of its own.

The other five percent. is known as "fine wine." These are the wines made in famous vineyards, in particularly favorable years, that are sufficiently well balanced to improve with age, that possess that inestimable quality which is called "breed," and the esters about which little is known excepting that they give wine a distinctive bouquet and quality. These are the wines for special occasions of great festivity. These are the wines about which there is so much conversation—and confusion.

All wine that is fit to drink must be sound. For all wine is alive; not a mere chemical composition, but a mystery that is young, that matures, that grows old, that is susceptible to

sickness and to death. Thus the reason that wine requires certain care and consideration, without which it is more than apt to become worthless, but for which it pays a thousand times in splendor and glory.

The wine lover applies to his consideration of a wine as subtle an appreciation as a musician offers a symphony, or a painter observes in the consideration of a composition of pigment. In fact, he considers great wine a work of art, a harmony of pleasurable and stimulating impressions that appeals to all the senses except hearing. He holds it against the light to glory in its color. He inhales its bouquet, analyzing the sensory impression of those volatile elements that are a precious combination of esters and alcoholic ethers. He sips it slowly, rolling it on his tongue, to judge and enjoy its texture and the fine distinctions of its taste.

It is, therefore, understandable that a school of traditions has been handed down on the size, shape, and type of glass in which—to enhance their enjoyment—particular wines should be served. Since the palate of the connoisseur is a precious instrument of appreciation that he must keep in prime condition if he is thoroughly to enjoy his wine, it is also understandable that through the years certain general rules on the order of wines have come to be observed, so that one wine will not kill the taste of the wine that follows it, but on the contrary will heighten its enjoyment. It is obvious, then, why it is to the advantage of prospective epicures to profit from the accumulated knowledge of the past, to note the conventions and reasons for them, and eventually to observe them.

CLASSIFICATION ACCORDING TO TYPE

"Good wine will make glad the heart of man"
—PSALMS

Wines are roughly divided into white wines and red wines. White wines range in shade from pale yellow, perhaps with a greenish cast, to a rich golden color (and in exceptional cases, dark brown). Red wines run the gamut of the red scale. White wines are generally lighter in texture, higher in

alcoholic content, and dry rather than sweet. Thus the reason for their different place on the menu of the well-planned dinner.

When the flavor of sugar predominates, the wine is liqueureux and generally heavy. When sugar predominates but is less obvious, the wine is sweet and of good body. When the sugar flavor is insignificant the wine is dry, and light in texture.

There are "natural" wines; that is, wines that ferment of themselves without addition of sugar or any other outside agent. These are the wines about which the epicure grows rapturous. These, above all others, are the wines for great occasions and trained palates.

Then, there are monopoles, or blends; fortified wines (those wines to which a certain proportion of spirit distilled from wine has been added, during and after fermentation, to raise the alcoholic strength); and there are liquors distilled from wine.

Certain wines of distinctive character, once entirely identified with particular districts, have come to be known generically as a particular type of wine. Thus Sherry (originally from Jerez, Spain) is a pale amber wine of distinctive flavor that may be either dry or medium sweet. Port (from Oporto, Portugal) is a dark red sweet wine with particular characteristics. Champagne (from the Champagne Province in France) is a light, sparkling wine of distinctive taste and bouquet that ranges from extreme dryness to sweetness. These wines may be, and often are, made as far away from Spain or France as Australia and California.

Aside from the generic name, which is used most generally when referring to a wine, wine that is sold commercially is identified by the name of its birthplace or of its maker.

When identified by its place of origin, it can be placed in a loose general classification, such as that of a country (Italian, French, Spanish, German); in a more specific one, such as that of a particular district (Bordeaux, Rhine, Alsace), which identifies it as to its particular character; or it can be very definitely identified with the name of a particular vineyard

or estate where it has been grown, made, and bottled (Château Margaux, Château Haut-Brion), which is generally not only a guarantee of origin and character, but of a particular quality.

The supply of natural wines is small. Natural wines are also subject to variations in quality and distinctions in flavor, since they depend on so many "natural" conditions. They must necessarily be expensive. Thus most of the wines of commerce are blended wines, that is, wines from different vineyards (but from the same type grape) that are skillfully merged and nursed to maturity, and so controlled that their flavor is always, year in and year out, of the same high quality. Blended wines are identified by the name or brand of a particular shipper who makes himself responsible for their quality. The shippers of Port, Champagne, Sherry, and Madeira bear names which many years of experience and honest trading have made world-famous. Their name on a wine is, therefore, practically a guarantee of origin, of authentic type, and of constant quality.

Before prohibition every grape-growing state in the United States had wines to be proud of—wines to add zest and charm to any dinner. Many of the vineyards are older than the famous Continental ones. The Jesuit priests of early California brought grapes with them and established vineyards along with their missions. They also brought the patient knowledge and skill to the production of wine that is its secret. Neither has been allowed to die. The vineyards still exist. The employees have the same pride and skill. And though, because of the fifteen-year lapse, it is impossible to tell just which names and brands will be notable, there is no doubt that there will be many that deserve the highest recognition.

The discriminating section of the American public which is delighted by a thing of intrinsic excellence will discover for itself those domestic wines which are finest. Watch for them, examine them, and as you once again acquire standards of judgment, select those wines for your own that suit your particular taste and fancy.

Just as in any other part of the world American wines, even when made from the same mother wine as a French wine, vary with the temperature, and the mineral content of the soil. Thus the wines of northern California will be different from those of the south. The wines from Sandusky, Ohio, will be quite distinct from those of the Pen Yan and Canandaigua districts in New York. There may often be a family likeness, but each will have a distinct character of its own.

A knowledge of the existing well-known types of wine is the best primary background for the enjoyment and selection of any wine. The following descriptions are only designed to serve as a convenient guide to identification.

SHERRY—A white, fortified, Spanish wine. It is generally pale amber and dry, or golden and medium. The best pale, dry, delicate Sherries are generally identified on the label by the names Amontillado, Vino de Pasto, and Montilla. The best dark rich and full Sherries by the names Oloroso and Amoroso.

Solero is not a type of Sherry. It designates blend. For instance, Solero 1860 would indicate a blend of wines, the oldest of which dated from 1860.

The dry Sherries are generally served with soup, oysters, or fish. A medium Sherry is more the wine of all occasions than any other wine in the world. It can be served all through dinner, and alone at any other time of day. When dark and sweet (which is rare), Sherry, of course, becomes a dessert wine. Sherry is one of the wines that improves in the decanter.

MADEIRA—A Portuguese wine, a sister to Sherry, but generally golden and sweet. Famous names: Bual (golden and sweet), Sercial (golden and sweet), Verdellio (white and dry). A good Madeira is one of the finest after-dinner wines.

PORT—The fortified wine of Portugal that has become the favorite wine of the Englishman, a wine that "strengthens while it gladdens as no other wine can do."

Vintage Port is the wine of any one year (though it may be a blend from different vineyards). It matures slowly. In fact, sometimes it is not ready to drink for a number of years. It retains more body and color, and acquires with age a finer bouquet than any other type of port. It must be decanted.

Tawny Port is usually a blend of different years, matured in the cask rather than in the bottle. It ages more rapidly, though it has less body and less color than vintage port. The peculiar tawny color from which it takes its name is due to the fact that, as it ages in the cask, the clear red of burning ruby becomes flecked with gold.

Ruby Port does not refer to color but to a wine that is a blend of different vintages. As distinct from Tawny Port, which should not be kept too long after it has been bottled, Ruby Port, after four or five years in the bottle, throws a "crust," the delight of the lover of fine Port.

Port, of course, is the ideal cold-weather dessert and after-dinner wine, which is why it has won the heart and palate of the English countryside. It has a peculiar affinity for walnuts, so that when the leaves redden and the frosts appear, we turn naturally to the consideration of this rich and mellow tonic.

CLARET and the WINES of BORDEAUX—Claret is the name given to the clear, rich, red wines of Bordeaux, that most famous of French wine-growing districts. It has a fine texture, infinite mellowness, and a distinctive flavor and aroma.

Claret is the wine that fascinates the great connoisseurs. In the words of Mr. H. Warner Allen, "A great Claret is the queen of all natural wines, and the highest perfection of all wines, that have ever been made. It is delicate and harmonious beyond all others; the manifold sensations it produces are of the most exquisite subtlety, and their intensity is so perfectly balanced and their quality so admirably harmonized that there is no clash of predominance, but bouquet, aroma, velvet, body, are all blended into an ideal whole."

Claret, as one of the finest of the natural wines, is subject to great variety. A hundred Clarets may have a family likeness, yet possess infinite distinction, of degree or kind, of bouquet or body, color or flavor, according to the vintage year, the age at which they are drunk, the particular place from which they come.

Since Bordeaux is famous for Sauternes and other natural white wines, besides Claret, and since there are geographical distinctions even within the district of Bordeaux, as well as identification by estate names, the connoisseur of wine should be somewhat familiar with the significance of the Bordeaux district. The most important wine-growing districts of Bordeaux are: The Medoc, Graves, St. Emilion, Sauternes.

The Medoc produces the largest quantity of fine Claret. There are a large number of estates or châteaux that have their own vineyards, their special methods of fermentation, and in which the wine is bottled. The three finest Clarets in the world come from this district and are sold under the names Château Lafite, Château Margaux and Château La Tour. Even an incomplete list of the famous château wines would fill many pages. In purchase, the recommendation of an established dealer can be entirely relied on.

The district of Graves, a little to the south, produces a great deal of both red and white wine. The most famous is Château Haut-Brion, which ranks with the three great wines of the Medoc. Most of the red wines are not as mellow as those of the Medoc. The white wines are of the light dry type.

St. Emilion is known for its Clarets. They do not claim to rival the costlier and rarer vintages. But only a vulgarian would desire to drink the great wines at every meal. Even the greatest would pall and lose their fascination. Therefore, the connoisseur thanks the gods for the sound wholesome wines of St. Emilion.

The district of Sauternes produces the greatest of the white Bordeaux wines. They are unique and incomparable. Mr. H. Warner Allen says, "Surely no wine has a right to be so gloriously golden, so velvety, so luscious, so richly and so marvelously perfumed." The finest is Château Yquem. It is so full and sweet that the general rule of "white wine with fish" is broken and this great Sauternes is served as a dessert wine. *Barsac*, the commune next to Sauternes, produces rich white wines.

Because the majority of the Bordeaux wines are natural wines, the name of the wine and the vintage year should be considered before its perfect place in the meal can be decided. The general rules to be observed will be dealt with in the chapter on the order of wines.

BURGUNDY—To many people Burgundy brings to mind a picture of a powerful, black-red, blood-making wine, full of fire and iron. To others the name covers a variety of wines, red and white, natural and fortified, still and sparkling. It is all these things. But the Burgundies that arouse the emotions of the connoisseur are natural wines grown in the Côte d'Or, a French district to the north and east of Bordeaux. There are white wines

grown in the Burgundy districts, famous and fine, but they generally are identified by specific names, while the name "Burgundy" refers to the full-blooded royal red wine of the section. Fine Burgundy has as many devotees as fine Claret. Professor Saintsbury says, "If Claret is the queen of all natural wines, Burgundy is the king." Although it is difficult to define their distinction in words, it is at once apparent in taste. For Claret is a delicate, subtle wine, and Burgundy is generous and splendid. The best Burgundies are sold under the names of either vineyards or châteaux. Burgundy is a land of very small holdings, so most often the names of particular wines refer to the vineyards where the grapes are grown, the wine being made and bottled elsewhere. Geographically, Burgundy is composed of the Côte d'Or (divided into the Côte de Nuits and the Côte de Beaune), Yonne, and Beaujolais.

The Côte de Nuits produces most of the famous red Burgundies, such as Romanée Conti, Clos Vougeot, Richebourg, and Chambertin.

The Côte de Beaune produces both red and white, but is most famous for its white wines. Historical reds are the great Corton, Volnay, and the wines of Pommard. The white wines of Beaune are rich without being sweet. They possess great vinuosity, tempered by both softness and freshness. The most famous of them all is the "divine Montrachet." Other well-known and very fine wines are Meursault and Chasagne.

The Yonne district produces some very fine wines, both red and white, and some mediocre ones, but its fame is due to the distinctive white Chablis. A dry wine of the palest amber, its taste is crisp, fresh, and absolutely individual. Just as Port mates with walnuts, Chablis has a particularly happy affinity for oysters. It is also delightful with fresh-water fish and cold ham.

The Beaujolais hills produce light and well flavored wines, mostly red, and the famous white Pouilly.

For the serving of Burgundy the general rules on the order of wines should be studied.

CHAMPAGNE is the name given to the white sparkling wine from a certain part of the ancient Champagne province known as the Marne. Though the connoisseur often believes Champagne to be overrated, since it is not a natural or "true" wine, and since it is "superficial and gay" perhaps no other wine has such charm for so many people.

Champagne is an artificial, fortified, blended wine. The sparkle is a result of sealing the wine against oxygen during fermentation and thus imprisoning the gases which rise in bubbles as soon as the wine is uncorked.

Blending is a complicated art. A wine with fine bouquet is combined with a wine of fine body, another of greater alcoholic strength, another of delicate taste. The result is not only a great wine, but since the same formula is used, and the wine is always coaxed to exactly what is wanted, uniformity and even quality are guaranteed. Blended Champagnes, logically enough, are called Monopoles. A Vintage Champagne is the wine made in a good year when the quality of the wine is so fine that there is no need to blend any other wine with it.

As long ago as the 'sixties the shippers took the responsibility for the quality of particular Champagne blends. Every great Champagne house has its own formula, thus Champagne is known, not by the names of localities, but by shipping firms. Pommery, Mumm, Cliquot, Moët et Chandon, Roederer, Heidsick, Pol Roger, are a few of the better known.

Champagne can be doux (sweet), demi-doux, demi-sec, sec (dry), or brut. This is controlled by the addition of sugar during the "manufacture," or through aging.

Sweet Champagne is a dessert wine. A dry one is best drunk with fish, much as any other dry white wine is drunk. And the French delight in Champagne as an apéritif.

There are other sparkling wines, notably Sparkling Burgundy, but in the opinion of the connoisseur they cannot compare with Champagne.

HOCKS AND MOSELLES—Good, wholesome, white, dry wines from Germany. The best are from the valleys of the Moselle (known as Moselle wines) and from the Rhine and the Palatinate (and known as Hock). Hock is generally fuller and heavier than the light Moselle.

THE REST—There are numerous other wines, the white wines of Alsace, the Hungarian Tokay, dry or rich, the fine white American Catawba, the Italian Chianti (a fine red wine), Muscatel, and Marsala. But the above outline represents the elemental knowledge of the connoisseur. With these classifications in mind, all other identification becomes comparatively simple.

BRANDY AND LIQUEURS—Brandy is a spirit distilled from freshly fermented wine.

Cognac is the name of a small town in France famous the world over for the excellence of its brandies, which may rightly claim precedence over all others. The name Cognac has a strictly geographical meaning. The names of some of the particular brandies within the Cognac district are Grande Champagne, Fine Champagne, Petite Champagne.

A real vintage Cognac is rare and to be treasured. It can only improve as it remains in the cask. Cognacs have been known still to have life at a hundred years, although they would be more apt to pass their prime at seventy.

Liqueurs are heavy spirits, usually sweet, flavored with various aromatic fruits, herbs, or spices. There is an infinite variety of these soft seductions. Among the best known are Chartreuse, Benedictine, Cointreau, Crème de Cacao, Crème de Menthe.

Brandy and liqueurs are served with the coffee after dinner.

RÉSUMÉ

SHERRY *fortified*[1]—white: dry, light; medium, full; sweet.

MADEIRA *fortified*—white: sweet, full.

PORT *fortified*—red: sweet, full.

CHAMPAGNE *fortified sparkling*—white: dry, light; medium; sweet.

CLARET *natural* (Bordeaux wines from Medoc, Graves, St. Emilion sold under the name of Château) or *blended*[2]—red: medium, full.

SAUTERNES *natural* (from Bordeaux) or *blended*—white: dry, light; sweet, heavy.

BURGUNDY *natural* (from province of Burgundy) or *blended*—red: medium, full.

CHABLIS *natural* (from Burgundy) or *blended*—white: dry, full.

RHINE WINES *natural*—white: dry, light.

WHITE WINES *natural* [Graves; Burgundy (France); Anjou; Alsace (Rhone)] or *blended*—white: dry, light.

TOKAY *natural* (Austria) or *blended*—white: dry, light; medium, medium; sweet.

CHIANTI *natural* (Italy) or *blended*—red: medium, medium; white: dry, light.

[1]A wine to which liquor distilled from fresh wine has been added to raise the alcoholic strength.

[2]A mixture of wines from several vineyards or vintages, nursed along to give a particular taste.

MUSCATEL *natural* (Italy) white: dry, light.
CATAWBA *natural* (U. S.) white: dry, light.

THE CARE OF WINE

"Give strong drink unto him that is ready to perish and wine unto those that be of heavy hearts. Let him drink, and forget his poverty and remember his misery no more." —PROVERBS

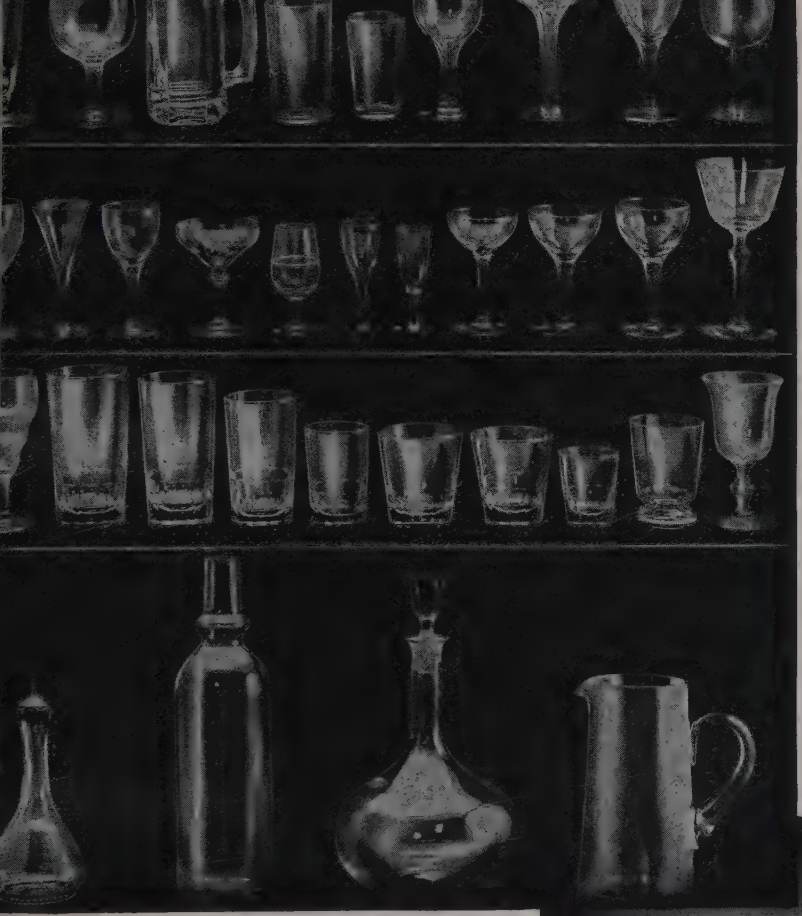
Wine is a delicate living thing, a complex balance of elements which must be carefully preserved, if the wine is to be enjoyed. Even when sealed in a bottle, it reacts violently to outside conditions and disturbances.

It is sensitive to temperature and to changes in temperature, for instance, so that the temperature of the place where it is stored should be controlled. The ideal "cellar" temperature is between 50 and 55 degrees.

Wine must be clear and transparent to be fit to drink. All through their lives wines throw off impurities and by-products which sink down on the side of the bottle. What has been thrown off must never find its way back into the liquid. Therefore, a wine needs a tranquil resting place away from vibrations. Therefore, wine must never be shaken. If it has been disturbed it must be allowed to settle down before it is drunk. A permanently cloudy wine is unsound and not fit to drink.

When wine is bottled it is stored on its side so that the cork is covered with liquid (and so sealed). The impurities, therefore, collect on one side of the bottle. This horizontal position should be maintained not only to prevent the infiltration of oxygen and the evaporation through vapor of some of the precious elements of the wine, but so that the impurities will not be disturbed. Likewise every care should be taken to disturb this sediment as little as possible before the wine is served.

If a proper cellar, equipped with bins, is impossible, some arrangement should be made to store wine horizontally on shelves.



COURTESY LIBBEY GLASS MFG. CO.

CORRECT BAR GLASSWARE

TOP ROW, left to right: *Pilsner beer glass, Beer goblet, Beer mug, 10-ounce Highball, 5-ounce Delmonico or Champagne tumbler, Hollow-stemmed sparkling wine glass, Saucer Champagne (Hollow-stemmed), 9-ounce water goblet, 4-ounce Claret glass.*

SECOND ROW: *Claret glass, Sherry glass, 2-ounce wine glass, Liqueur frappe, Line brandy, Liqueur glass, Pousse cafe, 2-ounce cocktail, 2½-ounce cocktail glass, 3½-ounce cocktail glass, 5-ounce cocktail glass.*

THIRD ROW: *6½-ounce fizz glass, 14-ounce Tom Collins glass, 12-ounce highball glass, 10-ounce highball glass, 5½-ounce side water glass, 8-ounce Old Fashioned glass, 6½-ounce Old Fashioned glass, Straight whisky glass, 7-ounce highball glass, Hot toddy glass.*

BOTTOM: *Bitters bottle, Bar whisky bottle, Decanter, Tankard jug or Claret cup.*

Brandy inhaler —correct for the vintage brandies. The handsome decanter adds to the enjoyment of the liqueur.

Decanting

It is obvious that, when carefully decanted, wines are not only served with more elegance but with less danger of pouring sediment into the glass.

To decant, first allow the bottle to stand upright for twenty-four hours so that the sediment may sink. The cork should be drawn without shaking the bottle or disturbing the sediment in any way. The wine should be poured slowly from the bottle into the decanter against the light, so that it is at once apparent when the clouded wine is reached. A strainer or a piece of finely textured cloth may be used. The bottle should not be tipped back while pouring or the sediment will be swished through the wine.

Wine from two different bottles should not be mixed in one decanter. Sherry, Madeira, and Port improve in the decanter. Claret and Burgundy are stale on the second day after decanting. But, unless extreme care is exercised when pouring from the bottle to the glass, it is better to decant them. Champagne, Sparkling Burgundy, Rhine wines, Sauternes, and most other white wines, are served from the bottle. Liqueurs are decanted or not, as is preferred, the only consideration being one of beauty. A handsome bottle has charm, if not the formality of a decanter.

TRADITIONS AND RULES OF SERVICE

"Good food and good wine are not matters of money but of manner."
BRILLAT-SAVARIN

No one has ever completely explained the mysterious elements in wine that demand that a dry white wine be served at a colder temperature than red wine. Perhaps it has something to do with sweetness, since a chilled palate is not so sensitive to the bitter elements of a dry wine. At any rate, long usage has established a traditional temperature which seems best to bring out the essential virtue of a particular type of wine.

Claret is drunk at room temperature, since warmth develops its bouquet, yet too much warmth destroys the sensa-

tion of freshness. The connoisseur rightly considers it just as barbarous to bring it to this temperature artificially (by placing it near a fire or plunging the bottle into hot water) as it is to ice it, since violent treatment so disturbs the wine as to destroy it. The best method is to bring the wine to the room several hours ahead of time and so allow it to come naturally and gradually to the right temperature.

Burgundy need not be quite room temperature. Sixty degrees (rather than seventy) is warm enough. White Burgundy should be served at cellar temperature (fifty-five degrees).

Sherry and Port are served at room temperature.

White Graves, light Sauternes, the wines of Anjou, the majority of light white wines, should be chilled but not iced.

Heavy Sauternes should be iced but not below freezing.

The French prefer Champagne chilled rather than iced, believing that extreme cold hurts the flavor. But the English and American palate find that the extreme cold assists the "pick-me-up" character of sparkling wine.

A favorite Continental method of chilling wine is to wrap the bottle in a wet cloth and place it in a draught for a short time. In no circumstances is ice ever put into wine. It should also be remembered that cold, as well as subordinating the alcoholic elements of the bouquet, diminishes the facilities of taste.

Now that the wine is up from the cellar, decanted or in bottle, at the proper temperature, what else should we consider?

Customs

There are a few little niceties to be observed in service, some completely insignificant in themselves, but nevertheless so traditional as to stamp those who ignore them as novices.

The cork of a bottled wine is pulled at the table. The mouth of the bottle is wiped with a napkin. Among connoisseurs it is customary for the host to examine the cork, for a swollen cork of musty smell indicates a stale or unsound wine.

For the same reason (that is, so that the host may judge the wine fit for consumption) the first wine from the bottle is poured into the host's glass. The wine is then served to the right. The bottle should not be tilted backward, since this disturbs the sediment. When the decanter is used, such precaution is of course unnecessary. When serving Champagne a napkin is wrapped around the neck of the bottle to absorb the overflow.

A glass is filled only a little more than half, so that the wine may be swished around to arouse those volatile elements that form the bouquet and so increase the connoisseur's pleasure in it.

A glass is never permitted to be completely emptied, unless the diner signifies that he desires it, but is continually replenished.

The wine for a succeeding course is served as soon as the food of the previous course is removed, except in the case of the first course, when the wine is poured after the food has been placed.

THE PROPER GLASS

"Beyond all doubt there is a certain pre-established harmony between different wines and different shapes and sizes of glasses."—SAINTSBURY

"The pleasure of wine is infinitely enhanced when it is drunk from fine and suitable glass." Glasses should be chosen that not only delight the eye with beauty of their own, but which foster the appreciation of every virtue of the precious liquid they contain.

They should never obscure the color of the wine, since its first glorious appeal is to the eye. Nor should they prevent looking through the wine when it is held to the light. Wineglasses should, therefore, be clear, brilliant crystal, although pale green glass is proper enough for the serving of Hock and Moselle.

The glass should be thin enough to permit the heat of the hand to warm the wine when this is desired. Thick glass kills the bouquet of the wine.

Glass that is lightly cut is best, since the extra weight (which, however, should not be too great) keeps the glass steady.

Wine lovers prefer glasses with stems, not only because of the proud elegance they lend a table, but because they are pleasant to hold and play with, and because the warmth of the hand only reaches the wine when desired.

As for shape, many experts prefer the rounded glass with a pinched-in brim that has a smaller circumference at the opening than in the body, since this shape tends to concentrate the bouquet of the wine. But the flaring glass also has an enthusiastic following.

Although, aside from these considerations, design is only limited by the imagination and taste of the designer and the skill of the glass maker, there are traditions as to the general shape and size of glass in which particular wines are served. The illustration on p. 272 is perhaps the best method of showing the traditional shapes and the relation of one glass to another in size.

However, a line of stemware complete enough for practically every home would consist of a

Water goblet	10 ounce capacity
Champagne glass	5 ounce capacity
Claret glass	4 ounce capacity
Wineglass	2 ounce capacity
Liqueur glass	1 ounce capacity

This refers only to tableware, which would also include finger bowls and sherbets in the same design. Cocktail and highball glasses are not considered tableware and will be discussed under a different heading.

Burgundy may be served in the Claret glass. White wines need not be served in the special Hock glass, but may be served in the four ounce Claret glass. Port may be served in the four-ounce Claret glass, a special three-ounce glass, or in the two-ounce wineglass. In hotels Sherry is served in a specially shaped glass, but in the home the two-ounce wine-

glass is quite correct. The two-ounce wineglass is also used for most dessert wines.

There are several schools of thought on the shape of the Champagne glass. The saucer type is more popular in this country. In France the goblet-like shape is preferred, and there is an undoubted attraction in the hollow-stemmed Champagne glass.

Liqueurs or cordials are served in a special one-ounce glass, either stemmed or footed. Cognac is often served in a glass of a peculiar shape and larger size than the ordinary liqueur glass. Vintage Cognac is best appreciated in the large brandy inhaler.

At any formal dinner all glasses, except the Rhine wineglass, must match in design. The choice of glassware for a particular meal depends, of course, on the wine to be served. The actual placement on the table is fairly simple. So as not to clutter up the table, not more than three glasses are set at once. If more than two wines are served, the glasses for the extra wines are placed just before the wine is poured.

The traditional arrangement of the three glasses is slightly to the right of the place and toward the center of the table. The water goblet is on a line with the knife, the claret glass below and to the right, the champagne glass above and to the right, forming a triangle. This is sometimes varied so that the glasses are in a straight line in front of the place. In general, the glasses are set in the order in which the wines are to be drunk, the glass for the first wine to the right. The glass for each wine is removed, just as plates are, when the next wine is to be served.

Brandy and liqueurs are generally served with the coffee in the drawing room after dinner. A choice of two is the general rule. Should they be served at the table, the glasses are placed at the time they are served.

Decanters, of course, should be good to look at as well as good to use. But they should not be too elaborate. "Simplicity is a mighty goddess in the flagon, which should aim at displaying not so much itself as the wine."

It is best for a decanter to be crystal, as reds and blues

kill the natural hues of the wine. Color used as a decorative accent is not objectionable if it is used discreetly.

THE ORDER OF WINES

"Of all drinks, Wine is most profitable, of medicines most pleasant, and of dainty viands most harmless; providing always that it be well tempered with opportunity of the time." —PLUTARCH

The necessity of discriminating in the choice of wines to be served, and to observe a certain order in their service, is not only to assure the complete and perfect enjoyment of each wine, for itself alone and in relation to food, but it is to assure more wholesome digestion.

Once the general rules are observed, there is unlimited opportunity for the exercise of personal taste, discrimination and imagination.

The food and the wine that are to be served must be considered together. Certain dishes when combined with certain wines have a quality of bringing out the most luxurious flavor of both food and wine. Just so, certain types of food demand certain types of wine. A wine must also be considered in relation to the wine that precedes or follows it. Therefore the complete menu must be planned at the same time.

At luncheon only one wine is customary. It should be a light wine and one that will blend judiciously with all courses. Rhine and Alsatian wines, light Sherries and Sauternes, a white or light Burgundy, and light Clarets are appropriate.

For informal dining only one wine may be desired. It may be white or red, but it should be light in character.

But the real art of dining, treasured by the connoisseur, is expressed in a meal that is accompanied by divers wines and that becomes a masterpiece of sensations.

Generally speaking, white wines are served before red wines, dry wines before sweet wines, lighter wines before wines of heavier texture and fullness, young wines before old wines.

Thus the appetite is stimulated by the dry wine, whereas it would be killed by a sweeter one. The thirst is quenched

by a light wine, and so appreciation of the fuller wine which comes later is fostered, whereas if the heavier wine is drunk first, not only is appreciation of its quality lessened, but the light wine following it seems even thinner than is actually the case, and its charm is killed.

In other words, a wine producing sensations of less intensity must always precede a wine that produces sensations of greater intensity.

Start with the weakest and most delicate wine and work up gradually to the oldest and fullest bodied. If, however, the old wine is a delicate wine that has lost some of its strength, it should precede the richer wine so that the best qualities of both will be appreciated. For the effect of wines at dinner should be crescendo.

A dry wine never follows a sweet dish, since it will then taste bitter. If it is desired to serve a dry wine late in the meal, serve it after cheese, which will bring out its full bouquet and minimize its roughness.

Dry white wines are appropriately foiled by fish, while red wines are a natural accompaniment for the roast. Game is most effective for drawing out the flavor of a great Claret or a great Burgundy.

Dry Champagne is never served with sweets, but rather with the fish. Sweet Champagne is served with the sweets.

Many connoisseurs avoid drinking Claret and Burgundy at the same meal, although there is plenty of precedence for it. They prefer making a great Claret or a great Burgundy the high point of the dinner, and leading up to it with a lighter wine of the same breed and district.

Thus if a fine Medoc were the crowning glory of a dinner it would be preceded by a pleasant Graves or a light Sauterne. (Sweet Sauternes with the dessert.) A great Burgundy from the Côte d'Or could likewise be preceded by a light Burgundy.

Observe these first precepts. Then, as your experience grows, use your own judgment and personal taste, and your dinners will indeed be fit not only for the epicure but for the gods.

FOOD AND WINE

"Good wine is a good familiar creature, if it be well used."
—SHAKESPEARE

The wine connoisseur regards food merely as a background for the greater appreciation of wine. Certainly one of the fundamental rules in the choice of a wine is that it must be accompanied by a dish that is appropriate to that wine.

Remembering the general rules on the order of wines, let us then consider some of the traditions of food in relation to wine.

HORS D'ŒUVRES should be small in size, so that the appetite for the meal is not spoiled. They should create thirst while they provide food as ballast to the drink.

Olive oil is the chief factor in the quality of the majority of hors d'œuvres, whether they be of a fish nature or vegetable. Hot hors d'œuvres are a heresy.

The orthodox hors d'œuvres are a selection of small, well-buttered pieces of bread, toast, or pastry, spread with a little caviar, smoked salmon, anchovy, herring, foie gras, sardines, prawns, hard-boiled eggs, or shredded lobster. The ordinary sardine is probably the most popular. The finest are those in the best olive oil. A tomato sauce or any other preparation is to be avoided.

Wines of real merit and great age are never served with hors d'œuvres. A light, white wine, slightly iced, is usually most suitable.

If the hors d'œuvres are served in the drawing room, a cocktail often accompanies them, though a cocktail is regarded with disfavor by many connoisseurs.

There are two hors d'œuvres which are not orthodox, but are very rightly popular: oysters during cold weather and melon (cantaloupe is best) during the summer.

Oysters without any palate-paralyzing sauce of any kind are a poem of taste when accompanied by a real Chablis or a young lively dry Champagne.

Cantaloupe is effectively escorted by a ripe Sauterne or Barsac, an old Madeira, or a medium Sherry.

Soup—The mission of soup is similar to that of hors d'œuvres. It furnishes the stomach a fatty protection. In addition, when very hot (which it always should be), it is a stimulant which summons a faster flow of blood to the stomach and so aids the digestion of the meal that is to follow.

Clear Soups—The wine best served with a consommé depends upon what is to follow. Sherry is always safe, and Sherry is without a doubt best if the next course is a fish entrée with its introduction of a chilled light wine.

The wine must always be chosen with the view of giving the next wine every chance.

Thick Soups—This division covers a great variety of potages, purées, crèmes, and bisques, and a limitless number of flavors. Before deciding which sort of thick soup to have one must know what the most important wine of the evening is to be.

For instance, if it is to be a famous Burgundy, served, let us say, with roast grouse, how shall we lead up to it? A rich game soup, a thick soup with the flavor of truffles, a purée of red beans, a lentil broth would all be good counsel. They would be admirably accompanied by a light Burgundy of the Beaujolais type, a less important individual of the same family whose more illustrious member will appear later.

If the choicest wine is to be Hock or Champagne, it will be introduced after the fish course. Therefore, our soup may very well be a fish soup . . . not of too pronounced a taste, for that would be deadly to all wines, but one that is delicate.

With any of the fish soups a dry white wine would be most suitable, a young Moselle if Hock is to follow, a six- or seven-year-old Champagne if a fifteen-year-old vintage is to be served later.

If Claret is to be served later, fish soups would be out of the question, as would all strongly flavored or highly spiced soups such as mulligatawny, celery, turnip, etc. Cream of mushroom and other such discreet soups would be best. The

wine should be a young, fairly full Claret or a light Sauterne.

Sauces—Sauces should be used sparingly and with a view to the wine that is to be served.

Wine sauces are either white or red. The white are used chiefly with fish and when white wines are to be served. The red are used either for fish or meat when Claret or Burgundy is to be drunk.

Butter sauces neither help nor hurt the wine. Cream sauces of the cheese type increase the enjoyment of wine. When flavored with onions, however, they destroy it. Meat gravy sauces that are rich are fatal to wine.

Cold sauces, such as mayonnaise, tartar, French dressing, while very good in themselves, are not looked on with favor by the epicure. Such sauces are usually so highly flavored as to be unsuitable at a wine symposium.

Fish—Any fish with a self-asserting taste will kill the joy at a meal at which wine is served. Generally speaking, for the formal dinner, sole remains supreme.

Chilled white wine is served with fish with so few exceptions that it may almost be considered an inviolable rule.

Poultry, Game, and Meat—It is a general rule that white wine is served with chicken, red wine with butchers' meat or game.

Chicken and Champagne are well matched, although red wines do not quarrel with chicken. The seasonings to be avoided are sage, paprika, curry, pimento, and red pepper.

Duck and Rhine wines are good companions, and Champagne is likewise welcome here (dry and well iced).

Game and the great red wines were made for each other.

With Grouse	Burgundy
With Partridge	Claret
With Venison and Hare	Burgundy
With Pheasant	either Claret or Burgundy
With Snipe or Woodcock	Burgundy
With Quail	Champagne

With Rabbit ..... Claret or Burgundy
With Wild Duck .... Burgundy or Champagne (dry)

Likewise the noble red wines are a happy combination with meat.

With Beef ..... Claret
With Lamb ..... Claret or Burgundy
With Veal .... a light Burgundy or white Rhine wine
With Pork .... only ham is considered a gastronome's dish, and with ham Champagne is best.

VEGETABLES—Potatoes, artichokes, eggplant, and tomatoes, mushrooms, string beans, peas, are all excellent adjuncts to the appreciation of wine.

Lima beans, onions, spinach, celery, endives, lettuce, are good in moderation only. Cabbage, cauliflower, brussels sprouts, sauerkraut, turnips, carrots, corn, good of themselves, are not fit company for fine wine.

CHEESE—Cheese is an excellent background against which to display a fine wine. With "gentle" cheese, such as Gruyère and Port Salut, Claret and Burgundy are best. With "strong" cheeses, such as Camembert, Roquefort, Gorgonzola, Port and Sherry are perfectly foiled. The very strong cheeses should not be served with fine wine.

The stronger the cheese the stronger the wine should be. A cheese with a distinct bouquet of its own does not spoil the wine, since the smell no longer penetrates once the cheese is tasted. But it is best for a high cheese to leave the room after it has been served.

DESSERT—Dessert, of course, is the place for sweet wine. With apples and walnuts, Port is traditional. There are many rich, full Sherries which are excellent dessert wines, as is a good Madeira. But for a change, or in warm weather, a light wine of sweet nature is desirable. There is an infinite number of them. Perhaps the most famous is that most wonderful of Sauternes, Château Yquem.

The fruits to be avoided are oranges, tangerines, grapefruit, and pears.

The majority of sweetmeats, confections, and preserves are considered dull by the ardent connoisseur.

THE CHOICE OF WINE

A Quick Reference Table

HORS D'ŒUVRES—Light dry wines, generally white. Light Sauternes, dry Catawba, Alsatian and Rhine Wines, white Burgundies.

OYSTERS—Light dry wines, always white—Chablis, dry Champagne.

MELON—Medium wines—medium Sherry, Madeira, sweet Sauternes.

SOUP—Light dry wines, generally white—Sherry, Graves, Beaujolais (Pouilly), other white Burgundies (Montrachet, Volnay, Meursault).

FISH—Light dry wines, always white—Hock, Moselle, Alsatian wines, dry Champagne, white Burgundies.

ENTRÉE (light meat, chicken, etc.)—Light red or white wines—Beaujolais, light Clarets.

MEAT—Medium wines, generally red—Claret, Burgundy, Chianti.

POULTRY—Medium wines, red or white—medium Champagne, Hock, Clarets, Burgundies.

GAME—Medium wines, generally red—Claret, Burgundy.

SALAD—No wine.

CHEESE—Medium wines, generally red—Claret, Burgundy, Port.

DESSERT—Heavy, sweet wines—Port, heavy Sauternes, Madeira, sweet Champagne, Madeira.

COFFEE—Brandy, Liqueurs.

General Rules: Wines are chosen in relation to each other as well as to food. A dry wine never follows a sweet wine. A light wine never follows a full wine. Each wine is a foil for the wine that follows it. For luncheon, or a dinner, where only one wine is desired, a medium type of Sherry, Claret, Chianti, or Rhine Wine is used.

VINTAGE YEARS

"And Noah began to be a husbandman and he planted him a vineyard."
—GENESIS

The idea of placing the date of vintage on the bottle was to identify the best wine of the best years so as to give it the opportunity of maturing. Vintage years are only really important in relation to the great natural wines. That original purpose has been lost sight of by many who want a dated wine without quite knowing why. The age of a wine is a different matter.

Champagne is at its best between twelve and twenty years of age. Burgundies are generally drunk when they are between nine and twelve years old. Bordeaux wines between the age of ten and sixteen. (But like every rule of wine this is subject to exception. They may be at their best anywhere from six to sixty years.) Wines of lesser years mature rapidly and must be drunk young, since they do not last. Wines of great years mature slowly and are often disagreeably hard for fifteen years. Bordeaux or Burgundy is distinctive and different with each year, which of course is the reason there is so much reverence paid to the connoisseur who is familiar with the variations of the vintages of different years.

Chablis may be drunk young and is long lived. Beaujolais is drunk when between two months and two years of age.

The Important Years

For ordinary usage, general information on the good years is more than sufficient. In most cases the later dates are for laying down purposes only.

BORDEAUX

Medoc (Red)	Good Years	1916, 1920, 1924, 1926, 1928, 1929
	Bad Years	1917, 1918, 1922, 1925, 1927, 1930, 1931
Graves (Red)	Good Years	1918, 1921, 1928, 1929
Graves (White)	Good Years	1916, 1919, 1921, 1924, 1926, 1928, 1929
St. Emilion (Red)	Good Years	1920, 1924, 1926, 1928, 1929
Sauternes (White)	Good Years	1919, 1921, 1924, 1926, 1928, 1929

BURGUNDY

Côte d'Or (Red)	Good Years	1917, 1919, 1921, 1923, 1926, 1928, 1929
	Bad Years	1913, 1927, 1930

Chablis .....Good Years..1904, 1906, 1911, 1915, 1923, 1926, 1929
White Burgundies ....Good Years..1917, 1921, 1922, 1923, 1926, 1928, 1929

CHAMPAGNE YEARS
Côte d'Or (Red) .....Good Years..1919, 1921, 1923
For Laying Down ....Good Years..1924, 1926, 1928, 1929

BEFORE DINNER

The cocktail, of course, is an American invention. Though it may be frowned upon by serious wine drinkers, it will probably remain a part of our convention.

Wine-lovers believe the cocktail makes the palate insensitive to the appreciation of fine wine. Yet some connoisseurs contend there is a gastronomic excuse for its use, since a cocktail cleans the palate and stimulates sensation.

The fruit cocktail and the sweet cocktail are passing out of favor, since they are the ones which have been found most guilty.

The dry cocktail of simple mixture such as gin and vermouth or gin and bitters is the most desirable. (An olive, incidentally, cleans and prepares the palate as nothing else does.)

Apéritif is the name given to any beverage served before dinner. The orthodox continental apéritif is a light, dry wine. Light dry Sherry, Vermouth, and dry Champagne are popular.

Custom suggests that the host mix his own cocktails. But it is quite correct to have them mixed in the pantry for the host to serve. When the host mixes, all the ingredients (including ice in a bowl) are brought into the living room on a tray.

Stemmed glasses and footed glasses are both correct. The stemmed cocktail glass is more formal, as well as more beautiful. The old-fashioned cocktail is served in a glass all its own.

IN THE EVENING

The most popular evening drinks are highballs (mixtures of any of the hard liquors, whiskey, gin, rum, brandy, with

seltzer, soda, or ginger ale). Fizzes, flips, sours, rickeys, and beer are runners-up. Then there are, of course, the mint juleps of summer, and the toddies of winter. The popularity of the cocktail is winning it favor for the evening, too.

The highball glass, the pony, the fizz glass, and the beer goblet adequately care for these evening drinks. These drinks are generally prepared in the pantry and brought to the living room on a tray.

The whiskey and gin decanters are of a special type. Their use, while hardly a tradition, is a happy formality.

PARTIES

Punches are in great favor, and rightly so, for they are a convenient, delightful (and not an expensive) way in which to present refreshments at large parties.

Punches originally were hot mixtures, but now the name identifies mixtures both hot and cold. They are generally made of various wines and fruit, or wines and spirits, or spirits and fruit.

They are mixed in the traditional punch bowl, which is placed on a buffet, surrounded by punch cups, and from which the guests help themselves.

A Cup these days is merely a cold punch served from a pitcher.

Egg-nogs, when served at large parties, are served from a punch bowl.

We predict that soon not a well-equipped house in the country will be without its own punch bowl!

PART IV

SELF-IMPROVEMENT

I

THE GIFT OF VOICE

IN THE BEGINNING

No one knows, nor will anyone ever know, the true origin of speech. It lies buried in the impenetrable mists of antiquity, along with other origins that have their root in man's first consciousness of social life.

Only this much is certain: Words and language are the artificial product of the human personality. No child is ever born with words upon its lips: it must learn them. Language never came to man spontaneously. It grew out of the intense need for expression and developed with his own development.

Language of some sort must have existed from the first day man experienced the desire to communicate with his fellows. No doubt, before he could talk, primitive man could mimic and gesture very cleverly; and long before he discovered that he could imitate the sounds of the jungle, he probably communicated with those around him through the expressive medium of gesture and pantomime.

But man began to clan with his fellows, and gradually, as clan life grew into tribe life, the need for a more satisfactory means of expression made itself felt. Man was no longer satisfied to live his life locked up within the storehouse of his own meager thoughts. He wanted to share his thoughts with others. He wanted to interpret his sensations, explain the wonders, fears, and joys of his daily life, and express in some tangible way the elusive fancies that surged through his mind.

Man, hearing the birds sing, the wind moan, the wild beasts of the jungle cry to each other, became aware of the *urge to articulate*. He began to grope about in his crude fashion for a more definite method of making himself understood. And

he discovered a natural faculty which, until then, he had not used—a power which is recognized as the one great "barrier between man and the dumb animals." He discovered *voice*.

It is true, of course, that many animals possess the power to produce vocal sound, but man alone, of all God's creatures, has had the intelligence to *use* this gift of voice, has had the ingenuity to create for himself a common mode of communication with his fellows. From voice to speech, from speech to words, from words to established language—these were the logical steps for the awakening primitive.

MAN'S FIRST USE OF VOICE

The beginnings of speech are to be found in the natural gestures and exclamations that go with our feelings. The earliest utterances of primitive man must have been the spontaneous result, by reflex action, of impressions produced upon him from without. The cry of terror, the shout of warning, the croon of pleasure, the howl of pain—these must have been the first crude beginnings of speech.

Even today, where language in its highest form exists, there are occasional primitive reflexes—like the inarticulate cry of fear or rage, the negative or affirmative shake of the head, the laugh, the frown, the groan of pain, and other instinctive sounds and gestures. These strange sounds, and the gestures of pantomime that accompanied them, must have constituted man's first vocabulary. His primary use of voice was to utter simple, natural sounds like those we hear in very young children.

Indeed, during the first two years of its life the child goes through a period very nearly corresponding with the primitive period of mankind. Discovering voice, the child begins tentatively to use it. The very first day, usually, it begins to shriek as though in pain. After the first month it begins to coo and gurgle; and later on it hums gently to itself. Presently teeth appear, and articulation becomes possible. The child begins to take obvious pleasure in imitating the sounds it hears. Soon it becomes accustomed to its voice, and begins repeating

words, sentences—usually without understanding them. Through constant use and association the child at last begins to understand the words it uses and thus acquires an intelligible vocabulary.

Just as the child's mastery of speech becomes greater as it grows up, so with the years did primitive man become more and more adept in the use of voice. Through great perseverance and skill he finally developed an actual language; and slowly, across long ages, language grew and expanded, taking upon itself many acquisitions.

THE USE OF VOICE TODAY

A tremendous cultural stretch separates the voice of today and the guttural sounds of primitive man. The modern voice is the product of long ages of cultivation and refinement. As this applies to the masses in the great stretch of life, so also does it apply to the individual in the stretch of his own lifetime. The beauty and modulation of the voice indicate the degree of cultivation acquired.

That is why speech, even more than manner or dress, is characteristic of breeding. We can judge from a conversation that lasts not longer than a summer shower whether or not a man is cultivated. We can judge the moment a stranger begins to speak whether he is well-bred or ill-bred, whether he is coarse or fine.

Many of us devote time and thought to our dress and to our manners, forgetting entirely that which can be of greatest value to us throughout life, that which can exert the greatest influence upon the people with whom we come in contact. We neglect to cultivate the voice; we overlook the importance of developing our speech.

Vida Sutton, writing in the *American Magazine,* says:

> Though our voices can be made excellent instruments for revealing our best selves, either we neglect them or we deliberately clutter them with deceiving affectations. Most of us are more concerned with our appearances than with our voices: yet it is un-

doubtedly true that others judge us more by how we speak than by how we look.

THE "VOICE WITH A SMILE"

One of your first duties to yourself is to cultivate a pleasant, agreeable, interesting tone of voice. The way to do this is to begin at once to overcome the habit of slovenly speech, to school yourself in talking slowly, carefully, gently.

A familiar adage tells us that "the voice with a smile wins." The voice with a smile is simply a pleasant voice, low, gentle, kindly. No one can give it to you; you must develop it yourself. After all, the voice is an expression of self; if you are pleasant, your voice cannot fail to be pleasant, too.

It is important, of course, that you overcome any harsh or strident quality that your voice may have, for a strident voice is never pleasant. Just as the most beautiful music sounds harsh on a tuneless instrument, the most eloquent words are lost when delivered in a shrill, unpleasant, or monotonous tone of voice. There is music in the human voice, music with all the variations of an orchestra. William Handy says:

> A man's words are veritable instruments of music. . . . When a master touches them the words seem to have an unexpected soul as does an orchestra under the direction of a Campanini or a Thomas. Some words sound like drums; others breathe memories sweet as flutes; some call like a cornet; some shout a charge like a bugler's trumpet; some are sweet as the soft murmurings of gentle zephyrs through groves of whispering oaks. The power to move the soul and stir in others emotions that the owner of the voice can feel, seems limitless.

CULTIVATE THE VOICE

Few qualities, in man or woman, are more delightful than a clear, soft, well-modulated voice. Many people take singing lessons solely for the purpose of cultivating the speaking voice, realizing that this quality, in man or woman, is a great social asset. To be able to speak well is unquestionably of value in the business world, too.

There is no reason why you cannot have a pleasing, cultivated tone of voice. The greatest of all orators, Demosthenes, was handicapped by a naturally unpleasant voice, and by a pronounced stutter that impeded his speech. Through the most rigid self-discipline he overcame these defects and made his voice a thing of beauty.

In cultivating your voice, give greatest thought to pitch or tone and to the pronunciation of words. A low, gentle tone of voice is always pleasing—not too low to be heard, but soft and clear. It is the voice that comes from the chest, not from the head or throat alone.

The voice must be natural, not strained or affected. You should talk in a fine, low, rich tone of voice always, without stopping to think about it. The way to achieve this is through practice. Well-bred people never raise their voices, even in anger, because the low, gentle voice is so instinctive a part of their well-bred personality. However, the voice should not be too low. As one authority says:

> The shy, shrinking person who pitches his voice just above a whisper can make a whole roomful of people uncomfortable.

We cannot all take music lessons to cultivate a pleasing tone of voice; but we can all practise articulation, reading aloud, gradually smoothing away the crudities of voice and speech, developing a fine, rich tone. An excellent plan would be to practise reading aloud from this book, taking a chapter each week.

Read before a mirror, slowly and carefully. Watch your mouth as you pronounce each word. Keep a small pronouncing dictionary handy, and if there are any words with which you have difficulty, look them up at once and find out just how to pronounce them. Be careful to enunciate clearly, sounding all vowels and consonants. Each syllable must be clearly accentuated. A common mistake is to slur words and syllables together; but the opposite extreme, clicking off each little syllable like a word on a typewriter, is just as bad. Not stilted but careful articulation is what you must strive for.

A practice as valuable as reading aloud is to listen to good speaking and to study it. At the theater, for example, pay particular attention to the speech of the leading actors. Notice their intonation, their use of words and their handling of phrases. Listen to the best of the news broadcasters on the radio—for their voices, too, are trained.

The balanced voice [says Vida Sutton] is the ideal voice, clear, resonant, flexible, with no striking characteristics identifying it with any particular locality or racial strain. It comes out of a life that is poised, deeply rooted and at peace with itself.

CORRECT PRONUNCIATION

The new etiquette does not look with favor upon stilted speech, upon studied pronunciations and unnatural expressions. The first law of good speech is to say the natural, spontaneous thing in the natural, spontaneous way.

On one point, however, all authorities are agreed: the final test of a lady or a gentleman is the faultless pronunciation of words. Of course, pronunciation varies in certain sections of the country; there are distinct traits of pronunciation, for instance, typical of Boston, of New York, of the South, of the West. And pronunciation varies also among people like the Irish, the English, the Germans, who carry with them accents from European parents. Of such differences in pronunciation, the new etiquette is tolerant. But not even the most generous etiquette tolerates the crude pronunciations that are a result of slipshod, careless speech.

In good society a gentleman is never a "gen'mum" or a "genil-man." Nor is the government ever referred to as a "gov'ment." An Italian remains a son of Italy and is not metamorphosed into an "Eye-talyun." New York is always good old New York, never the careless "N'Yawk" of careless talkers.

A common fault of speech is to drop the final "g." Pudding should not be "puddin'," nor walking, "walkin'." As conspicuously bad a mistake is to say "kep' " for kept.

In conversation, if you are in doubt as to the correct pronunciation of a word, do not use it. Substitute some other word of which you are sure. But remember the word, and look it up in a pronouncing dictionary at your first opportunity. Then lose no time in finding a place for the word in your conversation. It is only by becoming familiar with words that you can use them easily and without self-consciousness.

It would be impossible to list here all the words frequently mispronounced. There are many excellent books at the public libraries that concern themselves solely with this subject. One such book, which you will find extremely helpful, is called *18,000 Words Often Mispronounced* and is written by W. H. P. Phyfe.

PHRASES TO BE AVOIDED

One of the best ways to cultivate taste in the choice of words and in the phrasing of expressions is to read good books. By good books we do not mean necessarily "best sellers," which are sometimes crammed with slang expressions, but books of established literary standing. In such books one finds the very best English, free from misused words, from phrases and expressions that are barred in good society.

People who use "well-bred" English avoid colloquial and provincial expressions. A certain amount of provincialism sometimes adds a flavor or tone to speech; but such expressions as "How was that?" when you mean "What was that?" and "How's things?" when you mean "How are you?" are in poor taste and show a lack of cultivation in speech.

We are listing here some of the most objectionable words and phrases in constant usage. Some are objectionable because they are what one writer calls "vulgar refinements," words and phrases used with the obvious purpose of appearing more cultivated than one really is. Others are objectionable because they call up unpleasant images in the mind. Still others are objectionable because they are coarse, and many because they are popular vulgarisms. Not a few of the words and phrases listed here are objectionable because they are bad English.

Incorrect Form	*Correct Form*
Pardon me!	I beg your pardon. *Or,* Excuse me!
I attended the party.	I went to the party.
Permit me to assist you.	Let me help you.
They have a beautiful residence.	They have a beautiful house.
A stylish dresser.	She dresses well. *Or,* She wears fashionable clothes.
I seen it; I done it.	I saw it; I did it.
I retire early and arise at eight.	I go to bed early and get up at eight.
What a cute dress!	What a pretty dress!
He is brainy.	He is a brilliant (or clever) man.
Accept my thanks.	Thank you.
We were conversing.	We were talking.
Charmed! (In acknowledging an introduction.)	How do you do!
The food was lovely.	The food was good.
I reckon I will.	I think I will.
I guess; I calculate.	I imagine (or think).
We went to a banquet.	We went to a dinner.
An elegant show.	A good (or interesting) play.
I purchased a book.	I bought a book.
Ad.	Advertisement.
Attend a ball.	Go to a dance.
I presume you are busy.	I suppose you are busy.
A swell time.	A good (or enjoyable) time.
He has quit his job.	He has left his work. *Or,* He has given up his position.
Do you feel good?	Do you feel well?
I hear he is wealthy.	I hear he is rich.
Give the balance to John.	Give the rest (or remainder) to John.
He don't like it.	He doesn't like it.
She is laying down.	She is lying down.
Rocker.	Rocking-chair.
Let us commence.	Let us begin.
Does he know how to act?	Does he know how to behave?
Set this on the desk.	Put this on the desk.

Choose your words carefully, and be satisfied with simple, familiar but expressive phrases. The fault with most of the incorrect phrases listed above is that they are pretentious, ultra-refined. Phrases like the following are not exactly bad English, but they are in bad taste because they indicate a desire to be too elegant. People who use pure English avoid them.

Pray, accept my thanks.
I trust I am not trespassing.
Well, I declare!
Society's leading matrons.
He is a prominent clubman.
We partook of liquid refreshments.
They desire to purchase a residence.
My dear, you look stunning!

Expressions like these may not be incorrect grammatically, but they are unnatural and affected. People who seek purity and beauty of speech avoid them, just as they avoid such ridiculous phrases as "I nearly died." "It was a scream!" and "You would have died laughing!"

The things we say are largely a reflex of the things we hear. It is so easy to acquire bad habits in speech, so easy to become accustomed to the objectionable and incorrect phrases we hear on the street, in the cars and subways, in public places. That is why it is so important to mingle with well-bred, cultivated people who talk without vulgarity and without pretension.

Perhaps the best way to eliminate objectionable words and phrases from your speech is to talk slowly and carefully, choosing each word with deliberation. This may make your conversation somewhat stilted at first; but this stiltedness, like the objectionable phrases, will quickly disappear. It is far wiser to speak slowly and deliberately than to use words and phrases that have no place in the well-bred vocabulary. Self-discipline and association with cultivated people will refine and improve the speech.

THE USE OF SLANG

The new etiquette accepts slang as a characteristic phase of the American language. Slang can be colorful and expressive without being coarse, and since it adds a typical verve and piquancy to our talk, there is no reason why it should be condemned. But to be truly colorful, the word of slang must be like the uncut diamond in a velvet jewel case—an unpolished word in a setting of beautiful language.

Use slang, if you like, but in moderation. Of course, slang that is coarse or profane to the slightest degree is out of the question. But such words as "taxi," "flivver," "movies," "hunch," "flapper," "the blues," etc., are now practically a part of the language and may be used occasionally to add color or forcefulness to one's speech.

It is interesting to see how phrases that were once regarded as correct and legitimate have become popular slang. The phrase "skin of the teeth" is from *Job*. The phrase "let me tell the world" is from *Twelfth Night*. Indeed, a very large part of the slang in use today can be traced back to the Bible and to Shakespeare.

Fastidious people know how to discriminate between slang that is colorful and interesting and slang that is objectionable. No well-bred people, for instance, ever say, "You're talking through your hat!" or "Search me!" or "You bet!"—or any of the other slang vulgarities we frequently hear.

GESTURES AND MANNERISMS

Etiquette does not attempt to stifle personality but rather to develop it. You may have little mannerisms that make you particularly interesting. You may have pleasant little gestures that people enjoy. These mannerisms and gestures may be so typical of you that to conceal them would be to mask your true personality.

That is why the new etiquette, sensible and generous, does not say, "Drop all your gestures and mannerisms." It is necessary for you to drop only those that are affected and insin-

cere, the mannerisms that are not truly an expression of your personality. If you have a natural way of smiling while you speak, or nodding your head, or lifting your voice at the end of each sentence, there is no harm done. Mannerisms such as these do not make you any less interesting or agreeable a talker.

But if you have acquired the bad habit of drawling or talking through your teeth, of muffling your words, of chattering or of racing breathlessly through every sentence you utter—begin at once to overcome the fault. Such mannerisms are annoying and disagreeable to others.

Try not to be monotonous in your talk. Many people have the habit of prefixing each sentence with "Now" or "And so." This has an irritating effect upon the hearers. Repetition of "See," "You know," or "See what I mean" is quite as irritating.

A gesture is not objectionable if it is simple, natural, and inconspicuous. A slight lifting of the head, a little swing of the hand, a tiny, scarcely perceptible shrug of the shoulders —such gestures, when not overdone, are interesting and expressive. But well-bred people do not pound on the table to emphasize a statement, do not shrug and gesticulate continually. Nor do they keep a finger carefully leveled at the person to whom they are talking.

On the whole, repose of manner with little gesticulation is to be desired.

DEFECTS IN VOICE AND SPEECH

The shrill, harsh voice which we hear frequently on the street and in public is caused by nervous tension. With most people this shrill voice is a habit, acquired generally through nervousness and accentuated through constant usage. When these people become excited or emphatic, the voice becomes more shrill and high-pitched.

The way to overcome a shrill, harsh voice is to practise breathing deeply during speech. When you take a deep breath, you open the throat and give passage to the deep, pleasant tones that come from the diaphragm. Deep breathing

exercises are recommended also for the guttural tone and the nasal tone.

Lisping usually arises from the use of the sound *th* instead of *s*, as for instance *thith* for the word *this*. The fault is due to placing the tongue against the front teeth instead of farther back in the mouth. It can be overcome by practice and persistent effort. An exercise that will help you is to say over and over again the following sentences, keeping the teeth closely shut together:

Lisbon is spliced to Spain.
There are seashells and seaweeds on the seashore.
The zebra is striped.
Let us listen in silence to the siren's song.
Ezra seized Solomon who was amazed and confused.

Reading aloud and dramatic recitations are excellent practice if you lisp. If ordinary methods of self-discipline do not check your lisping, it is best to consult a specialist in speech defects.

Stammering and stuttering are generally more deeply rooted than is lisping. Deep-breathing exercises are recommended. Develop the habit of taking a long, deep breath before uttering the word on which you usually stammer or stutter. It is not possible to overcome these speech defects at once; constant practice and persistent effort are necessary.

Such habits as coughing, hesitation, groping for words, clearing the throat, etc., are often simply forms of nervousness and can be overcome by a little will power exerted in the right direction.

DEVELOPING YOUR VOCABULARY

To be able to express your ideas simply and clearly, it is necessary that you have a good command of the language. As one writer says:

Many people have good thoughts and original ideas, but they cannot express them because of the poverty of their vocabulary. They have not words enough to clothe their ideas, and make them

attractive. They talk in a circle, repeat and repeat, because, when they want a particular word to convey their exact meaning, they cannot find it.

The greater your vocabulary, the more interesting your conversation and the more effectively can you talk to people and make yourself understood. Dr. Eliot is quoted as having said, while president of Harvard University:

> I recognize but one mental acquisition that is an essential part of the education of a lady or gentleman; namely, an accurate and refined use of the mother-tongue.

Fortunately, this is an acquisition within the reach of everyone. Only two things are necessary: a good dictionary and the desire to speak well. Add to these the association with educated, intelligent people, and ready access to a public library, and there is no reason in the world why you cannot acquire a rich and colorful vocabulary.

When you hear a new word, or read it in a book, learn its meaning and its pronunciation. Until you are wholly familiar with the word and able to use it in your conversation, it is not a part of your vocabulary. It is not enough to know how to pronounce a word and to have a general idea of its meaning; you must know how to use it correctly in your speech.

Remember that there is always a just-right word for every purpose. It is a simple word, expressive, a word that conveys the exact thought you want to convey. By constantly searching for the just-right word, using your dictionary frequently, and associating with people who speak correctly and intelligently, you increase your vocabulary day by day until you have an excellent command of the language. And you will find that as your vocabulary increases you gain greater poise and confidence, and find keener enjoyment in conversation.

In your choice of words for conversation, use those that are familiar rather than those that are far-fetched. It is the short word and not the long, the simple and not the complex word, that is expressive. Be direct and brief in your statements, using one vigorous word wherever possible instead of an awkward or round-about phrase.

An excellent way to increase your vocabulary and perfect your speech is to talk less and listen politely while others lead the conversation. There is a good deal of truth in the old maxim, "Speech is silver, but silence is gold!"

THE FOREIGN ACCENT

Foreign-born people living in the United States often find difficulty in pronouncing certain English sounds. This is a handicap and a disadvantage; people who wish to identify themselves with American life and American activities must be able to speak the language intelligibly and well.

No one realizes more poignantly than the foreigner himself what a great handicap the inability to speak the language well is to him in his daily contacts. He possesses a native intelligence which he cannot display because, among the people with whom he is obliged to do business—buy, sell, exchange opinions, mingle in daily intercourse—he is inarticulate. He is unable to make himself clearly understood, unable, because of the handicap of his unpolished speech, to enjoy the full benefits of his citizenship.

Only through his own efforts can he master the language and acquire for himself a treasury of rugged English words to express his thoughts and ideas. It is hoped that the information contained in this book will prove helpful. We highly recommend a course of daily reading, with a dictionary to explain the meanings of words. Nothing will so quickly improve the foreigner's grasp of the language as careful, discriminate reading.

How to Overcome It

Quite as great a handicap as not knowing the language is that of speaking it with a pronounced foreign accent, though it is a handicap more easily overcome. All that is necessary is practice and persistent effort along the right directions.

Some of the most troublesome English sounds for the foreign-born are *v, w, t, d,* and *th.* Many say—*ink* for—*ing, srewd* for *shrewd, vell* for *well, crip* for *crib.* These are

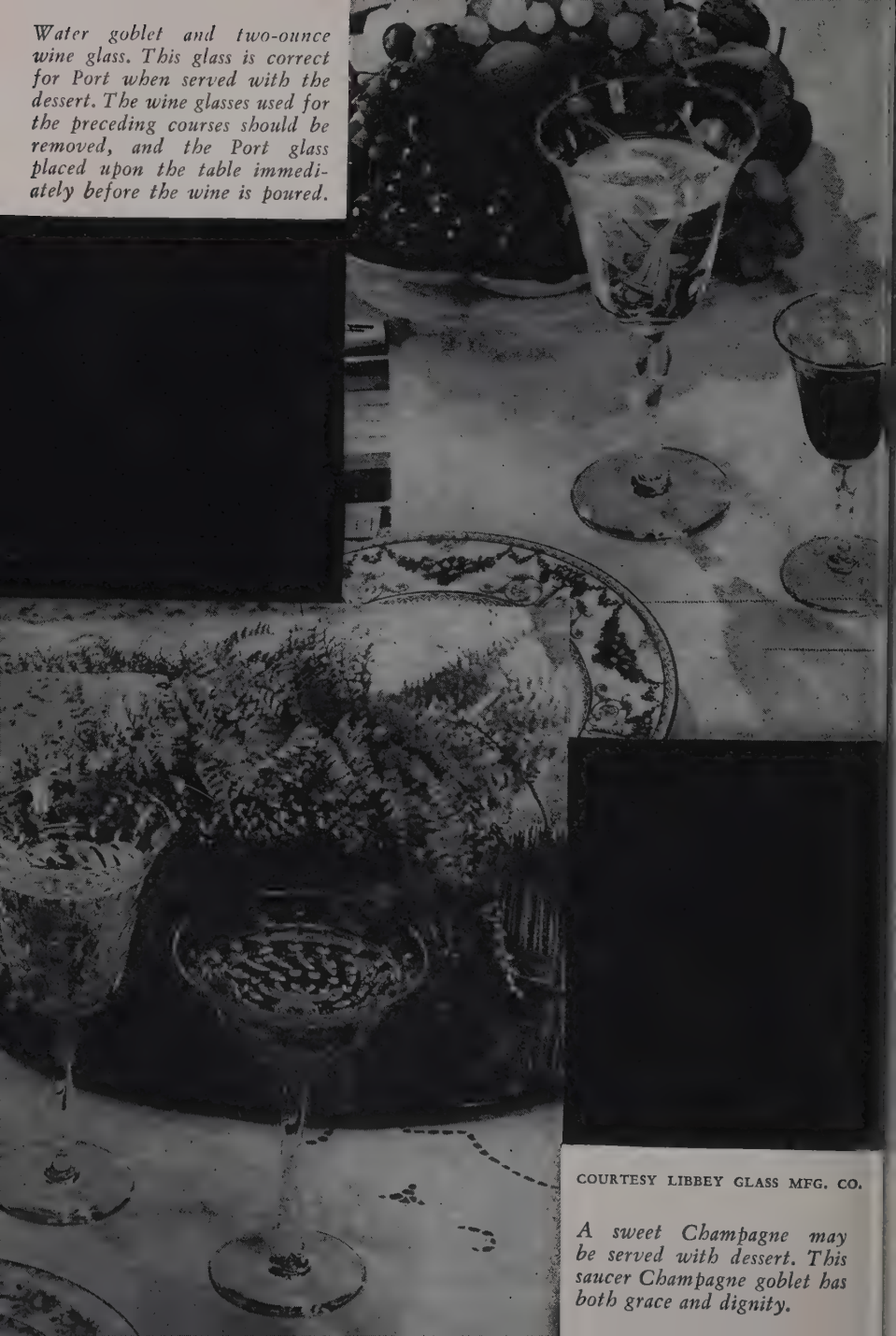
GLASS MFG. CO.

A two-ounce Sherry glass, four-ounce Claret glass and water goblet. This is the correct arrangement for a table setting when Sherry and Claret are the only two wines served.

COURTESY LIBBEY
GLASS MFG. CO.

Water goblet and Claret glass. When Claret is served with the roast, the glasses used for the preceding courses are removed. Only the four-ounce Claret glass and the

Water goblet and two-ounce wine glass. This glass is correct for Port when served with the dessert. The wine glasses used for the preceding courses should be removed, and the Port glass placed upon the table immediately before the wine is poured.



COURTESY LIBBEY GLASS MFG. CO.

A sweet Champagne may be served with dessert. This saucer Champagne goblet has both grace and dignity.

not very difficult errors to overcome; and we urge all those who have been using in their speech the errors characteristic of their native race to make a sincere effort to overcome them. Here are some general suggestions for the elimination of the foreign accent:

1. Breathe deeply while speaking.
2. Avoid harsh, guttural tones.
3. Do not be afraid to open the mouth widely and use the tongue freely. Sound each syllable with precision.
4. Listen to people who speak English well and imitate them.
5. Keep the throat passages open and avoid nasality.
6. Use simple words, and be sure you are pronouncing them correctly. Let the dictionary be your guide.
7. Try not to be conscious of your accent. Speak slowly and carefully but without too much emphasis.
8. Have confidence in yourself. School yourself to speak with ease and assurance.
9. Listen to yourself, and compare your accent with that of American-born people who speak English well.
10. Practise reading aloud before a mirror, and repeat the words with which you have difficulty until the difficulty vanishes.

If you have difficulty in pronouncing *b* and *p*, repeat the following sentences over and over again, listening to yourself and noting your improvement. Practise these sentences until you can say them with ease:

Put the pretty blossoms in a vase.
You had better put the baby to bed.
Please put the book on the bed.
Betty is a prim, pert person.
He plucked a bud from the posies in the park.
She takes pleasure in pretty baubles.
The bold boy beat the poor brown dog.
He sent a birthday gift of pretty posies.

To practise the correct pronunciation of *j* and *ch*, use the following sentences, reading them slowly and carefully aloud before a mirror:

Judge and jury judged the case.
Jenny jumped toward the children.

The chimes just rang in the chapel of the church.
The children chose the janitor for the judge.
John just would not be cajoled.
The lawyer's jests amused the jury.
George judged him to be generous and just.

To practise the correct sound of *th,* use the following words, repeating them one after another. Be sure that the tongue is drawn back in the mouth and not extended straight against the teeth:

truth	thread
think	thistle
thought	thankless
Ruth	thatch
through	theatrical
froth	troth
thence	mother

Following is a list of common errors, made frequently by foreign-born people:

ah for *er*	as *feathah* for *feather*
b for *p*	as *cab* for *cap*
p for *b*	as *crip* for *crib*
th for *fth*	as *fith* for *fifth*
w for *wh*	as *wat* for *what*
k for *g*	as *rink* for *ring*
gg for *g*	as *ring-g* for *ring*
w for *r*	as *twy* for *try*
r-r for *r*	as *r-r-ring* for *ring*
sr for *shr*	as *srew* for *shrew*
z for *s*	as *thiz* for *this*
sss for *s*	as *wasss* for *was*
d for *t*	as *lidle* for *little*
e for *i*	as *leetle* for *little*
la for *le*	as *littla* for *little*
d for *th*	as *dem* for *them*
v for *f*	as *vrom* for *from*
v for *w*	as *vind* for *wind*
w for *v*	as *wice* for *vice*
d for *th*	as *dink* for *think*

Find the errors characteristic of your race, and eliminate them from your speech. You can do it if you make a real effort and if you practise constantly and systematically. Read aloud as much as possible, and mingle with people who speak fine, pure English.

II

EASE IN SPEECH

THE ART OF CONVERSATION

One of the first social requirements is the ability to talk well. He who does not know how to hold the interest of his hearers, who cannot talk pleasantly and with ease, is at a great disadvantage.

Conversation is the currency of human relations [says Helen Platt in *Junior League Magazine*]. The man who can say what he thinks and feels has a better chance than an inarticulate man at the pleasures of human intimacy and a better chance to keep his relations with other people true and vital. It is a great gift, a great part of human happiness, and I don't know why it is so little valued and cultivated.

Jonathan Swift called conversation one of the "greatest, the most lasting, and the most innocent, as well as useful, pleasures of life."

Speech is so familiar a feature of our daily lives that we rarely pause to think about it. We take it as a matter of course, like walking and sleeping. In childhood, we pick up unconsciously a certain facility in the use of words, and as we grow up we are satisfied if we have sufficient command of language to give expression to our ideas. Around each of us there clusters an intimate vocabulary, efficient as far as it goes, but usually limited and inexact—a vocabulary reflecting in many unexpected ways our feelings, tastes, prejudices, and ideals. So few of us, though, really make an effort to talk beautifully and well.

And yet, society offers its greatest rewards to those who know how to talk. The clever and interesting conversation-

alist is always popular, always in demand. He is welcome wherever he goes. He is always at ease, and instantly puts everyone else at ease. He is able, by word of mouth, to appeal to the sympathies and intelligences of the men and women with whom he comes in contact, receiving in response the warmth of their friendliness and interest.

THE FIRST LAW OF CONVERSATION

Perhaps the whole secret of successful conversation can be summed up in this one short maxim, which you will do well to memorize: "*Don't talk until you think!*" Too many of us say things impulsively that hurt, irritate, or embarrass others. If you stop to think before you speak, you will not utter the careless, unkind things that make you unpopular.

If you think before you speak, for instance, you will not say, "You are wrong!" to someone with whom you do not agree, or, "Nothing of the sort!" You will smile instead, and say with all the courtesy and kindliness you know how to command, "Perhaps you are right, but I think . . . "; or you will say, "I'm afraid I can't agree with you. Don't you think," etc.

It is always best to avoid, as far as possible, expressing definite opinions, particularly in mixed company or among strangers. People of good judgment do not enter into religious discussions unless they are with intimate friends or acquaintances; and if they find themselves talking to someone whose opinion is utterly opposed to their own, they contrive in some way to turn the trend of conversation into more pleasant channels.

To quote again from Jonathan Swift:

> One of the best rules of conversation is never to say a thing which any one of the company can reasonably wish we had left unsaid.

TACT IN CONVERSATION

No one can become a good conversationalist without tact. It is the sensitive touch that recognizes when a subject has

become distasteful, which sees the eagerness of someone else to say something, which notes the slightest cloud of expression crossing another's face. Someone defined tact as "a combination of intellectual quickness with lively sympathy."

Once when Booker T. Washington was addressing a crowded hall, he sensed much bitterness against him and his race in the audience. And so he started his address with a chicken-stealing story, at the expense of his own people. Prejudice was instantly dispelled, for he had given his audience a chance to laugh at the very things he represented. His tact saved the day, for they listened to the rest of his address with interest and tolerance.

When Ninon de l'Enclos ran to the Duke of St. Evremond to relate in horror that she had discovered her first wrinkle, he tactfully replied, "That is no wrinkle, *ma petite*. Love placed it there to nestle in."

An elderly and sensitive woman once mispronounced a word in the presence of a professor of English. Several times in the conversation after that, when he had occasion to use the word, he deliberately mispronounced it rather than cause the sensitive guest embarrassment. That was a fine example of courtesy—and tact.

It is through interest and sympathy with people that tact is acquired. By observing the mistakes of others and profiting by our own mistakes, we learn to avoid the careless word, the unkind suggestion, the selfish discourtesy.

The tactless do not consider others. Thoughtlessly they say things that cause great discomfort and embarrassment. Without intending to or without caring, they hurt people's feelings or else make them violently angry.

"I don't believe in college for girls—it spoils them," says tactless Mrs. Blank to Mrs. Dash, who has two daughters at Vassar.

"I think reading fiction is a waste of time," says tactless Mr. Blunt to Mr. Keene, who has been talking animatedly about a novel he has just finished reading.

Needless to say, people without tact are rarely welcome. They are forever blundering, saying things they regret a

moment later, and desperately trying to cover them over by adding hurriedly some more tactless remarks. The way to overcome tactless blundering is to *think first*. Refrain from saying even one word that may embarrass people or make them feel uncomfortable.

HOW TO PLEASE

The unwritten law of conversation [writes William Handy] is that it shall be on a "fifty-fifty" basis, but it generally develops into a struggle to see who can do most of the talking.

It is well to remember that people are interested in nothing so much as themselves. If you talk constantly about yourself and about the things that interest you, it will not be long before you are regarded as a bore.

Someone once asked Matthew Arnold what his favorite topic of conversation was, and he answered, without a moment's hesitation, "That in which my companion is most interested." In social contact, make it a practice to talk only about those things you know will interest your hearer. Discover what he or she is most interested in, and make that the topic of your conversation. That is, of course, if you want to be popular and welcome.

Sympathy is the key that unlocks hearts—and tongues. After all, the good conversationalist is not merely he who talks well, but he who knows how to draw others into discussion. He knows the secret of making others talk. He gives others the opportunity to appear to advantage instead of attempting to show his own superiority.

The conversation that pleases and entertains is based upon equality. If you want to be popular, don't try to be cleverer or wittier than your companion. Don't talk to impress people with your own importance, for there is nothing that is so quickly resented. Appeal to the sympathies and intelligences of the men and women with whom you come into contact, draw them tactfully into the conversation, and let them appear to advantage, and your conversation will be pleasing

to every company. Remember that Madame Récamier, conversational genius, invariably made the person with whom she was talking, and not herself, seem clever.

Marden says:

To be a good conversationalist you must be spontaneous, buoyant, natural, sympathetic, and must show a spirit of good will. You must enter heart and soul into things which interest others. You must get the attention of people and hold it by interesting them, and you can only interest them by a warm sympathy. If you are cold, distant and unsympathetic, you cannot hold their attention.

COURTESY IN CONVERSATION

The height of discourtesy is to break continually into the speech of other people. Too many of us have the deplorable habit of cutting into conversation with monotonous repetitions of, "You don't say so!" "Really!" or "My, my!" Such interruptions are not only discourteous but extremely annoying to everybody present.

Only a rude person will break into a story, to which others are listening, with the impatient, "Yes, yes—I heard that!" or "I know all about that—I was there." Not even a bore should be so crudely and tactlessly cut off. Well-bred people have patience and courtesy enough to listen to a story no matter how often they may have heard it before.

Inattention is another rude discourtesy. Whether you are interested or not, always show an interest in what others are saying. Be sincerely glad to see people, eager to hear what they have to say, interested even in their most trivial remarks. Force yourself to be attentive even if you are bored, and let your expression show an intelligent interest. If you are truly sympathetic, this should not be difficult; and the effort will bring you big dividends in popularity.

Ridicule, of course, is intolerable. "Words cut deeper than weapons" and only a rude, unthinking person will make another the butt of ridicule. No one admires the man who makes another feel uncomfortable or embarrassed.

The man who deliberately chooses a weak adversary and tortures and teases him for the benefit of the assembled company [says one writer] may get the satisfaction of a few laughs from the thoughtless; yet even they in thinking of the incident later think of the tormentor as cruel, unfeeling, and even unprincipled.

Gossip has no place in the conversation of well-bred people. If you want to make and keep friends, don't say anything about a person that you would not be satisfied to have that person overhear. It is best not to talk about people at all unless you can say pleasant and agreeable things about them.

Contradictions, like interruptions, are discourteous and rude. Of course, there is always a graceful and gracious way of doing a thing; it is the brusque, tactless contradiction that offends. "*Think before you speak!*" You will not, then, say the unkind, discourteous things that make you unpopular.

THE GOOD LISTENER

It is a familiar paradox that the good conversationalist knows how to listen. He is attentive, courteous, responsive. He does not sit by in stony silence, listening because he is obliged to listen. He looks directly at the person who is talking to him. His eyes light up occasionally with intelligent interest. Not for an instant does he permit his attention to wander.

There are two extremes in conversation: monopolizing the talk to the point of boredom, and letting the conversation die every time it reaches you. One is as undesirable as the other.

The talkative man, the chatterer, cannot long hold the interest of his hearers. The life and charm of conversation are in the free interchange of thoughts and ideas, the pleasant discussion in which all share. To talk constantly, without giving others a chance is rude and selfish.

But the effusive person is only less annoying than he who permits the conversation to die every time in reaches him. "Have you been to the theater recently?" you ask him. "No,"

is his abrupt reply. There is no gleam of interest, no friendly smile of encouragement to continue. You try again. "A wonderful day for golf, isn't it?" He scowls. "I hate golf." It is like having a door slammed in your face. But you are courteous, and a little while later you try again. "Have you read *The Blue Dawn?*" He doesn't even look up. "Never read that kind of trash." And you give up in despair!

Fortunately, there are not many of these "door slammers," as one writer calls them. We are more likely to find ourselves placed next to a bore who talks incessantly about himself and his own problems. Good conversation consists as much in listening politely as in talking agreeably. Silence is as much a part of conversation as talk itself.

Indeed, silence can be very eloquent! Gamaliel Bradford, in *Lee the American,* tells the following story: Robert E. Lee was beloved by his army as few generals have ever been, and his personal influence in critical moments was immense. On one occasion Lee was riding through the ranks of his men just before a conflict. He uttered no word. He simply removed his hat and passed bareheaded along the line. "It was," said one who witnessed the act, "the most eloquent address ever delivered." And a few minutes later, as the men advanced to the charge, this witness heard a youth, as he ran forward, crying and reloading his musket, shout through his tears that "any man who would not fight after what General Lee had said was a —— coward."

ADAPTING YOUR PERSONALITY TO OTHERS

It is not desirable to conceal your true personality from those with whom you come in contact. Nor is it any more desirable to let your personality clash with those around you. In conversation, the ideal is to suit your talk to the people with whom you are talking, without attempting to appear different from what you really are.

For example, let us pretend that you are chatting with some children. It is a mistake to render yourself ridiculous by trying to appear young and childish; but there is no reason

why you cannot talk in your own interesting way about the things you feel will amuse and delight your youthful audience.

Analyze the person or persons with whom you are talking, and make every effort to suit your conversation to their tastes. You may discover that the man to whom you are talking is extremely conceited; that the young woman with whom you have been chatting is highly superstitious; that the elderly man to whom you have been introduced is timid and self-conscious. With a little practice you can school yourself to adapt your personality to all types of people and so make everyone feel comfortable and at ease in your company.

This does not mean talking down to people, or talking up to them. It means, rather, being genuinely interested in everyone, and striking a bond of sympathy in conversation even though you may differ in all your views.

ARGUMENT AND DISCUSSION

Demosthenes is the most persuasive man in history, yet he was never known to have dropped the tone of a gentleman. Don't argue in social contact; but if you must, remember that nothing is more convincing and persuasive than a careful, deliberate statement made in a low tone of voice and with absolute repose of manner.

Amiable and friendly discussions are not to be discouraged, for they add a flavor to conversation that might otherwise be dull. But they should remain discussions, and should not be permitted to grow into arguments.

Of course, there is no reason why individuals may not argue between themselves, if they see reason to do so. But in mixed company it is always best to avoid arguments, particularly those having to do with religious or political views. The difference between a discussion and an argument is that the former is a pleasant exchange of ideas and the latter a dogmatic expression of opinions, a laying down of the law. Discussions are generally pleasant and interesting; arguments

almost always become unpleasant and tend to destroy the spirit of companionship.

Two kinds of bores [says an authority] are always annoying; the man who tries to prove he is right and the man who tries to prove another wrong.

The way to steer clear of unpleasant arguments is to avoid topics that are likely to cause a dispute. Webb and Morgan, in *Strategy in Handling People,* say:

Remember that an argument is nearly always useless and often harmful. Try to induce people to accept your idea without forcing them to admit that they themselves have been in the wrong.

DRAWING-ROOM CONVERSATION

We all know people, glib enough when they are among their own intimate friends, who actually become tongue-tied in a drawing room filled with strangers. The reason for this is that they are self-conscious or that they are not sure of themselves—they do not know what to talk about.

The new etiquette does not encourage what are known as "drawing-room inanities"—the polite but meaningless things people used to say to keep conversation from dying. Remarks concerning the weather are a popular example. The newer trend is to *prepare* conversation—if you are not by nature a poised, clever, and interesting conversationalist. Modern drawing-room conversation depends for its subtle charm upon the foundation of real thoughts.

In the early part of the seventeenth century there existed in France what was known as the *causerie* (chat). This was a meeting, at the famous old Hôtel Rambouillet, of the great nobles, literary celebrities, and brilliant women of the day, gathered together for the definite purpose of "chatting." These people of the *causerie,* people who represented the highest intellectual class in France of that period, acquired a taste for daily talks and developed the art of "drawing-room conversation" to a high degree.

The influence of the old *causerie* has never entirely been

lost. We still have a fondness for after dinner "chats," though today the ideal is not merely idle chatting, but rather a conversation rich in the exchange of thoughts and ideas. There is no one quite so popular in a drawing room as he who knows how to include everyone in his conversation, who knows how to be a good talker and a good listener.

Unpleasant subjects have no place in drawing-room conversation. Avoid discussions of illness, deaths, disaster, and do not dilate upon your religious or political prejudices. Introduce as topics of conversation only those subjects that are pleasant and interesting and that can be discussed with enjoyment.

Well-bred people do not ask personal questions, in the drawing room or anywhere else. Nor do they discuss their own personal affairs in the presence of strangers. They are guiltless also of such faults as whispering, gesticulating across the room, gossiping, or ridiculing someone who is not present.

When you find yourself in the drawing room among people you have met for the first time, remember the old *causerie* of France, and bear in mind that the spirit of conversation is often as important as the ideas expressed. Be pleasant, courteous, genuinely interested in whatever anyone has to say. If you have nothing to contribute to the discussion, remain silent; but let your silence be eloquent of the pleasure you derive from listening to the others.

In a large assemblage, you may find that you are a little out of the conversation. A good plan, under circumstances such as this, is to get into conversation with someone else who has not joined in the main discussion. It is very much more pleasant to talk to one person on a subject or subjects that interest you both than to be "alone" in a crowd, listening to a discussion in which you have no interest whatever. In mixed company people usually gather in little groups, and generally according to their tastes in conversation.

AT THE DINNER TABLE

The first step toward making dinner conversation interesting is to invite the right people. The successful hostess

knows almost by instinct the persons who will be most congenial as dinner partners, and those who are not likely to get on together. She never makes the mistake of inviting two rival celebrities or two reigning beauties, nor does she bring into a small company someone whose harsh wit or biting sarcasm can cause discomfort to the others.

The good hostess is especially careful about seating together two persons who are likely to paralyze each other, as, for example, a clergyman and an actress, a poet and a woman executive. If she has reason to believe that the poet and business woman will enjoy each other's company at dinner, that is a different matter; but as a general rule, persons of widely varying interests, meeting for the first time, find it difficult to reach a pleasant medium in conversation.

When guests are strangers to one another, the dinner party is the severest test of the hostess's ability to manage conversation. The first few minutes, when the company has just settled down to dinner, is the most difficult period of all. It is natural for strangers to experience hesitancy in addressing one another, and it is the place of the host and hostess to take the lead. Some interesting or amusing thing said at the start may alter the whole tone of the party, may even save it from becoming wrecked on the crags of dullness. The host and hostess should send out slender shafts of interest, until one of them hits the mark and starts the conversational ball rolling. If the whole company can be set laughing by some amusing anecdote or experience, so much the better; for persons who have laughed together do not find it so difficult to start conversation. Nothing serious or profound should be introduced—at least, not until the guests have reached that stage of charming intimacy that generally comes somewhere between the salad and the dessert.

It does not substantially lessen the responsibilities of the hostess to invite to her dinner party only persons who know one another. She still has a distinct problem, though of a different nature. She must see that the company does not break

into couples at the table, and that all share in the general conversation.

It is to be expected, of course, that dinner partners engage in pleasant eddies of talk that lead off from the main stream of conversation; but prolonged tête-à-têtes are out of place at the table, and the good hostess carefully guards against them. If Mr. Portly is cutting Miss Demure from contact with all the others at the table by insisting upon telling her everything of importance that happened to him in the last twenty-five years, the hostess should rescue her. The way to do it is to address a question to Miss Demure across the table that will not only require an answer from her but evoke discussion among the guests all around the table, thus definitely cutting off Mr. Portly's monologue. Of course, it must be done tactfully so that Mr. Portly does not feel he has been cut off; rather must he be made to feel that his valued opinions were wanted in the general conversation.

While it is the duty of the hostess to see that conversation does not lag, she cannot keep up a steady stream of talk —and the guests must help. When Mrs. Blank invites Miss Dash to a dinner at her home, she expects Miss Dash to join in the conversation and help make the occasion a pleasant and interesting one. If Miss Dash sits in embarrassed silence throughout the dinner, permitting the conversation to die every time it reaches her, it is not likely that Mrs. Blank will invite her soon again.

Conversation at the dinner table should be affable, pleasant. The whole secret of being interesting is to talk about things that carry with them a touch of human interest, a suggestion of the unusual.

George Washington's injunction to avoid all unpleasant subjects in conversation while at the table should never be forgotten. If you have just returned from a hunting trip, save the gory details of the kill until later in the drawing room. It is as poor taste to tell about it at the table as it is for a physician to give an account of an "interesting operation."

TÊTE-À-TÊTE CONVERSATION

Sometimes it is more difficult to carry on a conversation with one person than it is to join in a drawing-room or dinner-table discussion. There are many people who feel uncomfortable and ill at ease when they find themselves in the company of just one other person.

The way to overcome this embarrassment is to forget entirely about yourself and take a sincere interest in the person with whom you happen to be. The aim in tête-à-tête should be to find a topic equally interesting to both. The best plan is to confine one's self to reminiscences and personal recollections, for people who share memories always enjoy each other's company. Personalities may be discussed in tête-à-tête which would be out of place in general conversation. Indeed, there are no conversational bounds between intimate friends; they may safely enjoy *à deux* subjects which might be regarded as indelicate if there were a third person present.

Champagne is no more stimulating than the conversation between a man and woman of close intellectual sympathies. To explore each other's minds, to exchange experiences, to go forward eagerly in conversation, asking this, telling that, responding to each other's turns and twists of mood, is intoxicating. Etiquette does not presume to tell such people what to talk about.

The privilege of talking personalities in tête-à-têtes applies, of course, to intimate friends. Perhaps the person in whose company you find yourself is a stranger, in which case you might talk to him of his business, his hobby, or the part of the country from which he comes. Or you might make some comment about the place or the occasion upon which you are meeting.

Whether you are trying to make conversation with one person or with many, you will find that the intelligent question is the ideal *lead*. But even in tête-à-tête, you must be very careful how you ask questions, for you must not seem to be prying into personal affairs.

DEVELOPING CONFIDENCE AND POISE

The greatest enemy to good speech is *lack of poise.* Sometimes the very people who could contribute the most to conversation remain silent through shyness and timidity.

> We all sympathize with people [says Marden], especially the timid and shy, who have that unhappy feeling of repression and stifling of thought, when they make an effort to say something and cannot.

Timidity and self-consciousness can be conquered. Many of the greatest men and women who have ever lived have had to overcome such tendencies. Beethoven, Tennyson, Carlyle, and Gladstone are only a few of the many who, for years, were embarrassed and timid in contact with others —yet who became in time brilliant conversationalists.

If you concentrate upon what you are saying and forget all about yourself, you will forget also about your shyness. Let interest in your subject lend animation to your face and manner. Above all, don't be *ashamed of your shyness,* as that will make you even more self-conscious than before.

The way to have complete confidence and self-possession is to be absolutely sure of what you want to say, and to make yourself so interested in the subject that you forget all about your nervousness or shyness. This is not as difficult as it may seem, but it requires honest practice and effort. Mingle as much as possible with people, force yourself into conversations, and learn to *enjoy* conversation.

Do not let the things you say be simply an echo of what others have said. Be original in thought, and base your conversation on these real thoughts. You will find that you enjoy your conversation more than you ever enjoyed any stupid drawing-room inanities; and if you can interest yourself sufficiently in your surroundings, in the people with whom you are talking, and particularly in the subject you are discussing, you will go a long way toward overcoming your shyness and self-consciousness.

He has not learned the lesson of life who does not every day surmount a fear [says Emerson].

THE SENSE OF HUMOR

Kindly humor charms people and puts them at ease [say Webb and Morgan in *Strategy in Handling People*]. It is perhaps unequaled as a means of relieving tension and drawing people together.

A sense of humor is a splendid thing to have, but you must know how to use it. It is certainly not humor to laugh at every trifling remark, to pun constantly while others are having a serious discussion, or to retail jokes from newspapers and magazines.

The person with a real sense of humor knows how to give a clever little twist to whatever he says, knows how to put personality behind the most innocent remarks. He is pleasant, light, gay, but he is never, under any circumstances, unkind or malicious. He does not attempt to be witty at the expense of someone else, whether that someone is present or not.

Indeed, wit is dangerous unless one is a master in the art. All too often the witty remark carries with it a sting that may win a few smiles but that loses a friend. No one should ever be wounded in conversation, even in jest. It is a poor jest that causes another discomfort or unhappiness. "Your sayer of smart things has a bad heart," said Pascal. And the world is inclined to agree with him when the "smart thing" gives pain to one of the company.

Oversensitiveness, however, is only less tolerable than caustic wit. Do you "wear your feelings on your sleeve"? Do you imagine slights and discourtesies? Do you resent everything anyone says? To be oversensitive is simply to be too conscious of self. In other words, it is a form of selfishness—and who wants to advertise one's selfishness? Like self-consciousness, the way to overcome it is to think less of your self and more of the people you are with and the subject under discussion.

WHAT TO TALK ABOUT

Conversation is, after all, an expression of your thoughts and ideas, an interchange of opinions and impressions. Talk is simply your hopes, your ideals, and your ideas given voice. What you say should be natural and spontaneous, with the tone and flavor of your own personality. There should be no pretty, meaningless speeches; no dull platitudes; no forced and stilted expressions.

Therein lies the danger of too much etiquette. It may defeat its own purpose. It may rob your speech of its originality and give it instead the colorless tone of formulæ.

That is why the new etiquette does not attempt to tell you what to talk about. Your heart and mind must tell you that. But it is possible to make suggestions and to point out the well-known guide-posts on the road to pleasurable conversation.

Talk about people and about places. There is no subject in which human beings are more interested than in themselves. Your audience will listen enraptured if you tell them about a young woman who walked barefooted across the continent to win a bet; about a boy who had a miraculous escape from death on the battlefield; about an elderly man who visited New York for the first time and lost himself on Broadway.

Next to people, places are of great interest. Everyone loves to travel, to visit places strange and far away; and those who cannot travel enjoy hearing about these interesting corners of the earth. If you have visited a little town hiding away at the foot of a mountain, tell people about it and see how interested they are. If you are at a party and you find yourself out of the conversation, wait for an opportune moment and tell them about the city that grew where a cemetery used to be; about the curious marriage customs of the Congo; about the narrowest street in the world; about the pyramid that took two generations to build.

It is not even necessary that you travel, that you really see these places of which you speak. From a few carefully selected

books you can acquire the information that will add quality and interest to your conversation.

Make an effort to develop your sense of observation. Train yourself to see the many fascinating and unusual things that are going on all the time around you. And remember them. Store them away in the corners of your mind so that you will have them ready when you need them. If your mind is crowded with pictures photographed from your daily contact with life, it is not likely that you will ever flounder for a subject to talk about, that you will ever feel stifled or tongue-tied in a room full of people.

If you are by nature shy and retiring, you may find it helpful to keep a "conversational" notebook. Jot in it the interesting things you want to remember: an amusing incident, a clever bit of repartee, a touching anecdote. Before going anywhere, glance through the notebook and select two or three things to talk about, so that you will have them at the tip of the tongue. When you are prepared, you are sure of yourself. And when you are sure of yourself, you are not so likely to be embarrassed and self-conscious.

Another good plan is to read the newspapers daily and keep up to date on all current topics. Read also as many magazines and books as possible. If you can discuss news intelligently, if you can discuss authoritatively the things people are talking about and in which they are most interested at the moment, you will be welcome wherever you go.

Books and plays are always permissible as subjects of conversation. But the way to enjoy conversation concerning a "best seller" or a popular play is not to tell the plot, but to discuss the big fundamental idea behind it. This leads into general discussion which everyone can enter—even those who have not read the book or seen the play.

It is always best to talk about that in which you yourself are most absorbed, for then you will give to your talk a sincerity and enthusiasm that cannot fail to hold your audience. But be sure that your subject is not selfish; let it be of a broad and general interest.

An authority condenses the whole secret of charm and

interest in conversation into one sentence. He says: "The foundation of good talk is good sense, good nature, and the gift of fellowship."

WHAT NOT TO TALK ABOUT

It is always so much easier than telling people what to say, to indicate what they should avoid. Here are some "dont's" to observe if you want people to enjoy your conversation.

Don't discuss your servants with your guests. It is not fair to either.

Don't pass judgment upon yourself. People are not especially interested in what you think of your own character or personality.

Don't complain and don't discuss your grievances in public. It is poor taste.

Don't advance your political views unless someone deliberately asks for them.

Don't discuss clothes unless it is in a general way. It is not good taste to make comments on clothes others are wearing.

Don't talk for the sake of talking. Always try to have something interesting to say.

Don't receive or retail private scandal or malicious gossip.

Don't discuss domestic problems in a group made up chiefly of business people.

Don't dwell on such subjects as the choice of a car or the search for a cook. There may be some in the company who do not have cars or cooks and therefore cannot reasonably be expected to listen attentively and with interest.

Don't engage in a highly technical discussion in mixed company.

Don't ask questions that may be difficult or embarrassing to answer.

Don't talk about your plans or about what you are going to do some day. Do it—and let others talk about it.

Don't discuss art, literature, or music as an authority unless you know enough about these subjects to speak with

authority. Don't try to talk on any subject that you know nothing about.

Don't "talk shop" unless you are with intimate friends, or with people engaged in the same business or profession.

Don't attempt to discuss a play you have not seen or a book you have not read, unless the fundamental idea behind the play or book is discussed in a general way.

Don't talk about trite and commonplace things, if you can help it. Those topics are best for conversation that contain some element of novelty.

Don't talk about football or baseball unless you are quite sure your companions are fans. Don't talk golf except with another golfer.

Don't interrupt someone who has been telling a story to tell one of your own. Wait until the opportunity to tell your story presents itself.

Don't talk continually about your trip abroad. Bring it only casually and occasionally into your conversation, when circumstances warrant.

Don't bore people with detailed accounts of an accident, unless they express an interest.

Don't talk about diseases, hospitals, ailments, and operations. Above all, don't talk about your own symptoms.

Don't tell a mixed company how clever your children are. Discuss your children only with friends who ask about them.

Don't describe plots of plays or moving pictures you have seen, beyond giving the briefest outline.

Don't tell anecdotes or jokes unless the situation or spirit of the moment calls for them.

Don't talk about the weather unless it has been so phenomenally bad or good that people are eager to discuss its very abnormality.

Don't discuss "highbrow" subjects with people incapable of understanding or appreciating them.

Don't start abruptly on a new subject which has nothing to do with the previous trend of the conversation.

Don't continue on any subject that fails to interest your hearers; try to switch to a more interesting topic.

III

SELF–CONSCIOUSNESS

IT CAN BE OVERCOME

SELF-CONSCIOUSNESS is the result of too much self-thought. The self-conscious are always *conscious of themselves*, wondering whether they are impressing people, hoping that they are not making blunders, uncomfortable, unhappy, ill at ease.

There are many things that cause self-consciousness. Some people are naturally shy and timid. Others are highly sensitive and are always imagining slights and injuries. Still others are never sure of themselves, always wondering whether they have done or said the wrong thing. And there are some so proud and self-centred that they are never comfortable and at ease unless they outshine everyone else.

All these things cause self-consciousness. And all of them, with a little patience and perseverance, can be overcome.

It is said that the famous Hawthorne was so shy and self-conscious that he would run out of the house and hide whenever he saw visitors approaching. He was heartily ashamed of himself, but instead of trying to overcome this self-consciousness, he sought and found forgetfulness in his books and writings.

His wife, however, who was also very timid and retiring by nature, was forced to overcome this timidity for the sake of the hospitality of the Hawthorne home. Because she determined, and honestly tried, to do so, she overcame her self-consciousness and developed a wonderful ease and poise of manner. Soon she found herself able to mingle with the most highly celebrated people, without the slightest consciousness of self.

FORGET ABOUT YOURSELF

That is the first step in overcoming your self-consciousness. The less you think about yourself, the less conscious of self you will be.

And there is only one sure way to forget about yourself. *Think more of others.* Take a keener and more sincere interest in people. Send your thoughts abroad, far beyond the selfish little boundaries of your personal world.

The child fascinates and charms us because of its unself-consciousness.

The orator who loses himself in the magic of his words strikes the "divine spark" and sweeps us away by his eloquence. We no longer see him; we hear only what he is saying.

The musician who cannot forget *self* takes something beautiful away from his playing; and the writer who is never lifted out of the shell of his own personality is never a genius.

It is when we forget ourselves that we do the really worthwhile and interesting things. It is when we forget ourselves that we find beauty everywhere around us, that we see charm in the most commonplace people, that we feel happy and at ease in the company of our fellow beings.

Forget about yourself!

WHY SOME PEOPLE ARE NEVER AT EASE

If there is one thing in all the world that cannot be concealed, it is self-consciousness. If someone in our presence is embarrassed and ill at ease, we know it. He shows by everything he does and says that he is uncomfortable.

Some people are never at ease among strangers. They are always "tongue-tied" in conversation, uneasy, and out of place at almost every gathering. This is self-consciousness of a very apparent form. It is caused through lack of knowledge, through fear of blundering, through the embarrassment of awkward manners.

The way to overcome this form of self-consciousness is to

be sure of yourself. There is no need to be hesitant and in doubt. You can *know*. Find out precisely what is correct and what is incorrect—and then forget about it. Make it a practice to do and say the correct thing always, so that you will be able to do and say these things unconsciously, without stopping to think about them.

Perhaps you have not had much opportunity to mingle with people. This, too, causes self-consciousness. Get out among people as much as you possibly can. Attend every social function to which you are invited. Force yourself to meet new people, to make new acquaintances. You can gain more from mingling with people than you can from any book ever written.

OVERCOMING TIMIDITY

The greatest value of etiquette is that it makes you sure of yourself, gives you the poise and ease that enable you to mingle with the most highly cultivated people without feeling uncomfortable and embarrassed.

But etiquette cannot overcome timidity—unless you help. "*Cogito, ergo sum*"—"I think, therefore I am." If you *think* timidity, you are timid. If you *think* blunders, you are likely to make blunders. If you hold the suggestion of inferiority in your mind, you cannot hope to overcome the timidity and shyness that are making you unhappy.

It is not easy to overcome timidity, but it can be done. We must remember that all improvement is hard. The secret is in doing the difficult thing until it becomes easy.

To overcome timidity, you must develop faith in yourself. Force all thoughts of inferiority out of your mind. Don't be afraid of people. Express your opinions. Join in conversation without hesitancy and take an interest in everything that is going on around you. Never, for an instant, permit yourself to become so wrapped in your own thoughts that you find it more comfortable to be with yourself than with others.

A well-known psychologist advises you to say the following to yourself if you are timid, bashful, shy:

I will no longer suffer this cowardly timidity to rule me. I am made by the same Creator who has made all other human beings. They are my brothers and sisters. There is no more reason why I should be afraid to express what I feel or think before them than if they were in my own family. I have just as much right on this earth as any potentate, as much right to hold up my head and assert myself as any monarch. . . .

I will quit this habit of appearing to apologize for being alive. Henceforth I shall carry myself like a prince. I will act like one, and will walk the earth as a conqueror. I will let no opportunity pass today for assuming any responsibility which will enlarge me, for expressing my opinion, for asserting myself whenever and wherever necessary.

Timidity is the result of a subconscious feeling of inferiority. It is a result, rather than a cause, of self-consciousness. Overcome your self-consciousness and you will find yourself becoming poised, calm, sure of yourself, unafraid.

IF YOU ARE SENSITIVE

There are certain plants so sensitive that their leaves close the moment they are touched. There are people like these plants who are so highly sensitive that at the least slight, fancied or real, they close up tightly within themselves.

Sensitiveness is a form of pride, and pride offends and irritates people. It is an exaggerated form of self-consciousness. It is the result of too much thinking about self.

If you are sensitive you build a barrier about yourself. People are afraid to talk to you for fear they may hurt your feelings. They must be forever on guard. They do not feel comfortable in your company.

Tear down this barrier! Don't go about with the injured air of a martyr. People may sympathize with you, but they will not welcome you and be glad to see you. If you see two persons talking together, don't be sure that they are discussing you. They are not. Don't imagine that you are the center of observation, that people are criticizing you, that every careless remark is meant as a personal affront.

It is selfish, this sensitiveness. It reveals sooner than anything else that you are bound up in your own little world, that you are not interested in things outside of yourself. The way to overcome it is to mingle freely with people and to be as impersonal as you possibly can. Do not brood over simple remarks and magnify them in your mind. Refuse to accept an affront. Force yourself to overlook the trifles that you are inclined to take so seriously. Learn to be

A "GOOD MIXER"

The sensitive person is never a good mixer because people are uncomfortable in his company. Nor is the self-conscious or timid person a good mixer.

Unless you have perfect ease and poise of manner, you cannot hope to be socially popular. If you are embarrassed and ill at ease, those who are with you will feel embarrassed too. That is why it is so important that you overcome your self-consciousness.

A good mixer is generous, with a spirit of good-will toward everyone. He is big-hearted, lovable, and everyone likes to have him around. No hostess ever forgets to invite him.

The good mixer has the delightful habit of saying nice things about others. He never looks for faults, but somehow is always discovering good. He is a magnet; people everywhere are drawn irresistibly to him.

The good mixer is as much "at home" in the fashionable drawing room as he is in his own home. He feels at ease and comfortable with everyone, and everyone is at ease with him. He doesn't *try* to be at ease. He is simply and sincerely in harmony with the whole world of human beings, and you feel it instinctively as you stand and chat with him. He makes you feel comfortable and happy; you don't want him to leave.

The good mixer just will not listen to unpleasant things. You can talk about John So-and-so's faults, if you like—but not to our good mixer. He will grin and say, "But really,

now, don't you think he's a pretty good sort?" And perhaps he will tell you some wonderful thing about Mr. So-and-so that you never even suspected!

The good mixer is always thinking of someone else, always expressing an interest in what others are doing, always showing people by his attitude that he is sincerely interested in them and glad to be with them. You cannot keep him sitting quietly in a corner when there are others in the room. He wants to be with them, near them. He wants to talk with them and laugh with them. He wants to tell them his opinions, and listen in turn to theirs.

The good mixer is cheerful and pleasant. Even if he is unhappy, he does not let others see it.

And because of all these things, the good mixer is wanted everywhere. He is popular. He is liked. He is a social favorite.

You can be a good mixer.

THE MIRACLE OF FAITH

You cannot overcome the handicaps that are keeping you from social popularity if you lack faith in yourself. But with faith and confidence, your timidity, your self-consciousness, your sensitiveness will vanish so quickly that you will be amazed.

He can who thinks he can. Self-consciousness is a state of mind. It can be overcome, just as a bad habit can be overcome. But before anything else you must *believe that you can overcome it.*

Do not be afraid to have too good an opinion of yourself. Of course, egotism and aggressiveness are as fatal to social happiness as is self-consciousness. As Dr. Frank Crane says:

> It is as bad to be too cocksure of things as it is to be a doubter. Somewhere between these two extremes you want to build your house.

Have faith in yourself. You *can* overcome your self-consciousness. You *can* overcome your timidity. Do not be ashamed of your shyness, for that will only make you more

conscious of it. Instead of shrinking from strangers, force yourself to meet them, to mingle with them, and remember that it is in struggle that strength is born. Be confident, sure of yourself, calm.

HOW TO DEVELOP POISE

The first thing you notice about a well-bred man is his poise. You know at a glance that he is in complete command of himself, that he is not a slave of his moods and his impulses, that he will be calm and self-possessed no matter what happens.

Poise is a valuable thing to have, in business and in social life. It protects you from doing and saying things you may regret. It is an armor against embarrassment. It gives you a sense of ease and comfort.

With poise there can be no sudden "flying to pieces," no going into a rage over trifles. The man of poise never loses his temper, never makes a spectacle of himself, never gives vent to his anger in an explosive fashion. No matter what happens, he is calm. But in this very calmness we recognize a *power at rest*. It requires greater strength to remain calm than it does to lose one's temper.

Poise comes from within. Before you can have poise you must "Know thyself!" That is the maxim of Thales, the old Greek realist. The ancients thought this maxim so divine that they said it fell from heaven.

It is in solitude that you learn to know yourself. One of the finest methods of developing ease and poise is to mingle with other people, but the final touch of poise comes through self-analysis in solitude. You need solitude, even though it may be for only a few moments each day. And you need it particularly if your day is crowded with many things.

Remember the story of Southey, the poet, who was relating with pride how he filled in every moment of the day. He told how he studied Portuguese while he shaved, translated Spanish an hour before breakfast, read all morning, and wrote all afternoon—made use of every minute. An old

Quaker lady who had been listening to him said, "Friend, when does thee do thy thinking?"

No matter how crowded your day may be, devote a few moments to *thinking* poise. If you are "all hands and feet" in company, you will find it helpful to practise sitting before a mirror at complete rest. Let your hands fall in graceful, natural attitudes. Relax. Cast all disturbing thoughts from your mind and experience the "majesty of calmness." Think poise and practise poise for a few moments each day, and you will find yourself developing a new charm and ease of manner.

IV

CORRECT DRESS

WHAT IS GOOD DRESSING?

We come now to what is possibly the most fascinating, and certainly one of the most important, aspects of social life. Next to speech and manner, there can be no more clear and definite an index to character and personality than dress.

Perfect dressing is simply *appropriate* dressing plus *good taste*. If there is a third factor, it is not fashion but *simplicity*.

Only the woman of very large income who can afford to spend great sums on her wardrobe should indulge in clothes that are conspicuously smart. She is not obliged to wear them too often nor keep them too long.

But the woman of limited means who wants to dress well should select quiet, dark, simple clothes—depending upon accessories for originality and self-expression. True, such clothes are not exactly dazzling; neither do they so forcefully impress themselves upon the memory that after the third or fourth wearing they are as well-known as the wearer herself! If for no other reason than this, the woman who has little to spend on clothes should avoid colors, patterns, and styles that challenge attention.

Nor is the well-dressed woman a slave to fashion. She follows the general trend of style, of course; but she knows her own particular "type," and she does not wear a dress or hat that looks comical on her—just because it happens to be the fashion. She refuses to accept fashion as anything but a channel through which to express her own individual tastes and ideals in dress.

Furthermore, she is not "clothes conscious." Being well-

dressed, she has a fine disregard for the clothes she is wearing. As *Vogue* says:

To wear new clothes as if one despised them and old ones as if one were proud of them is the most comprehensive of all the rules upon how to be well dressed.

Women are confronted each season with so many new fashions that it is sometimes difficult to know just what to wear. And yet, even on a small income it is possible to be well-dressed if one exercises judgment and self-control. Judgment in selecting line, color, fabric, accessories; self-control in avoiding extremes.

The well-dressed woman [says a famous authority] is not the one who dresses the most extravagantly, or who employs the most fashionable dressmaker; nor is she the one who affects all ultra-styles and fads in dress; but it is she who is always consistently dressed with regard to time, place, occasion, age, and the size of her income.

ON BEING APPROPRIATELY DRESSED

To be well-dressed, one must first of all be *suitably* dressed. One's clothes should be in key with the general conditions and surroundings of one's life.

Well-bred people do not dress more expensively than they can afford, do not buy clothes or accessories that are quite out of keeping with their position in life, do not copy the clothes of others or pretend by the way they dress to be something they are not. Vulgarity expresses itself very clearly in the desire to dress so that one appears finer or more important than one really is. One should by all means dress as well as one can, but without pretense.

It is bad form to wear fine things for plain occasions. Chiffon is not for tennis, nor are high-heeled satin slippers for the dust and the ruts of a country road. Rough tweed clothes are no less out of place for dancing than elaborate clothes are for office work.

People of good taste do not make themselves conspicuous

by wearing what they know to be incorrect or inappropriate. But if it so happens that they find themselves in an environment where they are not suitably dressed, they do not let it disturb them. They make no excuses; they have such complete self-possession that people do not notice they are incorrectly dressed—or if they do, they attach no great importance to the matter.

Hamlin Garland, in *My Friendly Contemporaries*, says that Theodore Roosevelt, according to his sister, Corinne Roosevelt Robinson—

> . . . was to speak one evening at a public dinner in New York. His evening suit, sent out to be pressed, did not return till just in time to start for the dinner. Upon attempting to get into it he discovered that the coat was not his, being much too small for him. It was Saturday night, the tailor shop was by now presumably closed, and so Theodore decided to make the best of it. He squeezed into the coat, and got along very well at the dinner until the time came for him to speak; then, as he began to gesticulate, the collar almost went over his head. He was in the midst of his speech and in the thick of his trouble, when a boy with a box in his hand entered the dining room. A waiter brought the box to the speakers' table. It was the missing coat. Theodore then did what no other man in public life would have dared to do. Begging the indulgence of his audience, he took off that wretched, misfit coat and slipped on his own. Thunderous applause greeted him as he resumed his speech in perfect self-possession.

THE WELL-DRESSED WOMAN

You know instinctively when a woman is well-dressed. The thought that immediately occurs to you is not, "What a beautiful gown!" but, "What a charming woman!" You are attracted, not by the gown she wears, but by the personality it expresses. You *know* she is well dressed, but when she is gone you cannot remember just what it was she was wearing.

The well-dressed woman presents a pleasing picture to the eye. She is fashionable, yet not too obviously so. She is distinctive but not freakishly "different." She is chic, and yet

just a bit independent of prevailing fashion—enough to express her own individuality. She is at ease because her clothes are comfortable. She is dainty because her clothes are well taken care of. She is sensible because her clothes are suitable to the occasion. She is charming because she is always well dressed, not only on festive occasions.

The chief essential in woman's attire is daintiness. Lord Chesterfield held it as a maxim that she who is negligent of her person and dress at twenty will be slovenly at forty and intolerable at fifty. A writer closer to our own day says, "If you neglect your clothes, it is certain that you will neglect your manners." Take good care of your clothes and keep them looking fresh and dainty. A dark frock is sometimes transformed by the simple addition of a lace collar. New buttons or a new belt will add freshness to a gown that has been worn all season. Frequent sponging and pressings keep your clothes looking fresh and clean. Remember with Ruskin that "Clothes carefully cared for and rightly worn show a balance of mind and self-respect."

The woman who is accustomed to travel does not overburden herself with clothes. On the ship she wears sport clothes; on the train she wears a tailored suit, preferably of tweed, because it does not catch the dust as readily as most other fabrics. If she is going to the South, her trunk conceals crisp, light, summery things; if she is going abroad, she takes afternoon and evening clothes, carefully selected to accord with the places she will visit, the functions she will attend, the length of time she will be away.

Dress for golf or tennis should be, before anything else, comfortable. It should permit absolute freedom of movement. To be "in the picture" on the golf links or tennis courts, whether she plays or not, the young woman may wear a simple, well-cut skirt of flannel, serge, tweed, or similar fabric, with a bright sweater. Or she may wear shirt and shorts if she finds this type of dress more convenient; or a loose-fitting sports dress. The woman who rides wears the conventional coat and breeches, plain shirt, mannish hat, boots, and gloves.

Ease in dress is very much to be desired. Comfortable, well-fitting clothes that one can forget about give a sense of poise and well-being; but clothes that are constantly reminding you that they are too tight or too loose rob you of your poise and make you self-conscious. You should be able to forget about your clothes; when you begin to think about what you are wearing you begin to feel ill at ease.

Gloves are necessary in the street and when traveling; but for the most part gloves, like other accessories, are worn as fashion dictates. One season it is the fashion to wear short cuffed gloves with short sleeves; the next season bare arms are not shown at all and long gloves only are worn. Sometimes fashion demands that gloves be worn with evening dress; sometimes it is the fashionable thing to omit gloves entirely. Fashion changes from season to season in so many minor ways that the new etiquette does not attempt to give rules that are possibly correct today but quite useless tomorrow.

HOW TO SELECT COLOR

There is always one particular color that is more becoming to the individual than all others. The first duty of every woman who wishes to be well dressed is to discover what that color is, and cling to it—and the various shades of it—no matter what fashion may say as to the "newest shade of the season."

If you have hair that is very light or very dark, with a complexion that is fair without being sallow, you will find such shades as peach, copen blue, ciel, rose, coral, and jade very flattering. The color that you select should be the color that emphasizes or intensifies the color of your eyes. For instance, with blue eyes we suggest such colors as ciel, copen, and silver-blue. With brown eyes, we suggest such colors as peach, coral, and rose. Jade green is usually flattering to people who have golden-brown hair and greenish eyes.

Pink, either light or dark, should be avoided by people with sallow or olive-toned complexions. Yellow also is a poor color for one whose complexion is sallow, for it brings out

more clearly the yellow lurking in the skin. A person with a freckled, blemished or blotchy skin should not wear white, pale blue, or pale green. Dark colors such as navy blue are generally the most becoming.

Rich yellows are attractive when worn by people of fine, warm coloring who have yellow lights in their hair. Yellow may also be worn by the brunette whose complexion is warm, and it is a particularly fine color for clear-complexioned people with dark auburn hair.

If you have "coal-black" hair, avoid both light and dark blue, but wear crimson, orange, red. Bright orange has the very valuable effect of bleaching a freckled, sallow, or olive skin so that it looks clear and white, and is particularly becoming to people who have green, hazel, or brown eyes. It should be avoided, however, by people with gray or blue-gray eyes.

Vivid colors should be used cautiously and with a regard for natural coloring. Striking contrasts and brilliant shades that challenge attention should be avoided unless, as previously pointed out, one is able to buy new clothes frequently.

Color should be appropriate to age as well as to type. Pink, green, red, and yellow are for youth; black, purple, and lilac are for age. Elderly women should dress to look as young as possible, but not to look *youthful*. It is not good taste for a grandmother to wear colors that are intended for a girl of sixteen.

ADAPTING FASHIONS TO YOUR FIGURE

It is even more difficult to suggest line than to suggest color. We are not all of us average, which explains why we cannot all wear the new fashions without adapting them to our own special types. Some of us are tall, some short. Some of us look best in one type of dress; others cannot wear that type of dress at all. It is a mistake to select a style simply because it is fashionable, without regard for suitability to type or figure.

Every woman who wants to be well dressed should know

and understand her own style, and should attempt to make new fashions harmonize with that style. A sensible woman prefers one gown that is not conspicuously fashionable but that suits her type and figure perfectly, to several fashionable gowns that make her conspicuous because they are not suited to her at all.

> Good taste is neither an alarmist nor an extremist [says a recent writer on the subject]. Therefore, no woman of taste will wear the skirt barely covering the knees, or the skirt reaching to the ankles. It is safest and best to keep to the middle course.

In other words—*moderation;* the clever adaptation of the general trend of fashion to the lines and the *style* of the individual.

To give a few specific instances, tall people should not wear striped materials even when they are fashionable, for stripes, particularly when they are vertical, add to the height. The short woman should avoid empire-effect gowns, even when they are in vogue, for long-waisted effects are very much more becoming to her.

Intelligence, good judgment and a sense of beauty will achieve remarkable results for one who is not "average." The very thin woman should avoid severe lines, vertical stripes, dark solid colors. She will find tunics, large collars, ruffles, overblouses, and soft drapes becoming, as well as soft, dainty materials in checked and flowered designs.

The too-stout woman faces a more difficult problem. She must consider carefully each detail of her dress, to avoid accentuating her fleshiness in any way. Checked and brightly colored materials are to be avoided, as well as tight sleeves and short waists. Long-lined dresses are best, particularly when they have no waist lines. The sensible stout woman never selects patterns of daring design or styles that are extreme in line.

Short people will find short skirts more becoming than long, striped materials more becoming than those that are checked, subdued shades more becoming than those that are vivid. Large, drooping hats cut the height of short people,

and extremely high heels give them an awkward, tilted appearance.

Tall people will do well to avoid severely tailored clothes, straight lines, solid colors. Large hats are best for tall people, and flat-heeled shoes. Dark colors are best, particularly when relieved by one touch of vivid contrast at the waist.

USE OF ORNAMENT

A beautiful ring attracts attention to the hand; a necklace attracts attention to the throat. Like the ring and the necklace, ornament in dress draws attention to some particular part of the body. Therefore ornament should be used with care and thought. A judicious use of ornament in dress can achieve some very extraordinary results in the way of concealing "bad points" and emphasizing those you want emphasized.

Briefly, ornament should be planned to enrich and beautify, not to assert. It should serve some definite purpose and not be added indiscriminately. It should form a note in the general harmony of line and color.

WHAT THE WELL-DRESSED WOMAN WEARS

To Dinners: If the dinner is informal, one wears a becoming afternoon dress, with hat, gloves, and suitable accessories. If the dinner is formal, one wears formal evening dress, sleeveless and décolleté. Hats are never worn with a sleeveless dress. High-heeled dress slippers are worn with dinner and evening dresses. Hair ornaments are appropriate only with very formal evening clothes.

To Teas: One wears ordinary afternoon or street clothes to a tea party. If the invitation reads "At Home," one dresses up a bit more than usual, but still wears afternoon clothes. Sleeveless dresses are not good form to a tea. Hats and gloves are always worn, the gloves being removed when tea is served. The hostess at a tea party may wear an elaborate hostess or tea gown, but she should be careful not to outshine her guests.

To Luncheons: At house parties, guests generally change from sport clothes to afternoon clothes for luncheon. However, it is correct to wear one's sport clothes to luncheon if the occasion is quite informal and it is the custom of the household to do so. No well-bred woman wears breeches, shorts, or slacks at the luncheon table. In large cities, ordinary street clothes are worn to luncheon parties; if the occasion is formal, one wears one's most becoming afternoon dress.

To Receptions: What one wears depends entirely upon the nature of the reception. If it is a simple, informal daytime reception to meet an out-of-town guest, one wears ordinary afternoon clothes—always with hat and gloves. If it is a highly formal, ceremonious evening reception following a wedding or a début dinner, one wears one's most elaborate evening dress with gloves but without a hat. An evening wrap should be worn with evening clothes for formal occasions—the ordinary street coat will not do.

To Dances: By their very nature, dances call for light, gay, airy clothes—flattering to one's appearance and comfortable enough to permit freedom of motion. Evening dances (unless definitely informal) call for evening dress; but if it is a summer dance at a clubhouse or in the country, one may wear a semi-formal frock of organdie, cotton lace, or print. If one is in doubt as to the degree of formality of a dinner or dance, one might wear a sleeveless dress that has an attractive accompanying jacket with sleeves. The jacket may or may not be removed, as one sees fit.

To Theater Parties: Those who occupy a box or the better orchestra seats at an evening theater party generally wear formal evening clothes. If the occasion is not one of formality, ordinary street or afternoon clothes are worn. Hats, of course, are always removed, because they interfere with other people's view of the stage. A woman should not wear an evening dress to the theater when attended by a man who wears ordinary street clothes. If one goes to a restaurant after the theater, the gloves should be removed entirely, not merely tucked in at the wrist.

THE WELL-DRESSED MAN

Few men realize the tremendous importance of clothes, in both the social and business worlds. The effects of dress are far-reaching, and they are certainly no less so among men than among women. The old, oft-quoted Dutch proverb, "Clothes make the man!" may be a bit exaggerated, but we cannot deny that it has a suggestion of truth.

Polonius's advice to his son Laertes is as good today as it ever was:

> Costly thy habit as thy purse can buy,
> But not express'd in fancy; rich, not gaudy:
> For the apparel oft proclaims the man.

Lord Chesterfield also gave some excellent advice to his son, who was away from home, among strangers, and in high diplomatic circles where dress was not to be lightly held. He said:

> Take great care to be well dressed like the reasonable people of your own age in the place where you are whose dress is never spoken of one way or another as either too negligent or too much studied.

Man's dress, like woman's, is subject to the whims of fashion, but to a much less degree. Each season sees its "new models" proudly flaunting pinchback coats, narrow trousers, vanishing waist-lines, and "trick" pockets and belts. Fads are born—and die—in a day; but no well-dressed man ever pays them the slightest attention.

The well-dressed man has about him a sort of carelessness that you cannot fail to recognize. This sounds like a paradox, but what we mean is that there is no studied effort to be well-dressed, no obvious striving for effect. He is well-groomed, but not consciously so. His suit is fashionable, but it does not challenge attention. His hat and shoes are faultless; his linens immaculate. He gives the impression of having dressed well without trying.

It scarcely seems necessary to add that well-groomed men are never in need of a shave or a hair cut, and that their nails

are always presentable. A high polish, by the way, is bad taste for men.

Whether in street, office, or home, the shirt-sleeve habit is unmannerly and ill-bred. The gentleman does not remove his coat; not even the generous new etiquette will permit it. When the weather is intolerable, linen or pongee suits should be worn.

Correct Formal Evening Dress

A gentleman wears a dress suit for evening weddings, the opera, ceremonious dinners or balls, and all highly formal evening occasions. With these formal "tails" one wears a white single or double-breasted waistcoat, a plain stiff-bosom shirt, a wing collar with wide opening, and a wide, white bow tie. Handkerchiefs and gloves are white also, and if a muffler is worn it should be white or black-and-white. The overcoat worn with a dress suit must be either black or dark blue. Black dress shoes, black silk socks, and top-hat complete the full-dress ensemble. If a stick is carried, it should be one without ornamentation.

The Dinner Jacket

For restaurant and theater wear, for dining at home and all informal evening occasions requiring more than ordinary street clothes, one wears the dinner jacket, or, as it is more familiarly known, the tuxedo.

With the dinner jacket one wears a black or white waistcoat, as desired; a wing collar with a wide black silk bow tie; a plain stiff bosom shirt (pleats permissible only for very informal wear), and black shoes and socks. One may wear top-hat, bowler, or felt. Hat and gloves may be gray.

For Formal Morning or Afternoon Wear

The morning coat with striped trousers is worn by ushers at a day wedding, pallbearers at a funeral, and by the well-dressed man for all formal morning and afternoon occasions.

The correct shirt for cutaway and striped trousers is either

plain white or pin stripe in gray or black. The waistcoat either matches the coat or is in light gray or buff. A gray or black-and-white bow tie is worn with a wing collar; black shoes with black or gray socks; and top-hat. Spats may or may not be worn with formal morning attire, as one pleases.

The Business Suit

The well-dressed man is conservative. His business, or street, suit is faultless in cut and workmanship, of excellent material, and fashionable without being extreme. The correct business suit is inconspicuous in pattern, style and color.

The business suit is correct for all informal daytime occasions. It may be worn to very informal afternoon weddings, informal luncheons, and informal teas. In the country, or for church, the blue coat with white flannel or duck trousers is the most conventional informal attire for warm weather.

Of course, the well-dressed man wears country clothes in the country only. He does not parade the city in tweed golf togs or white flannel trousers. His dress is always appropriate to time, place, and person.

V

PERSONAL CHARM

"THAT WHICH FASCINATES"

"CHARM is so subtle a thing, so immaterial, yet it is taking, penetrating," says Marie, Queen of Rumania. "It can hold you fast and never let you go."

Charm—that elusive, intangible thing that every woman wants but that comparatively few ever achieve. That strange, magnetic quality in man or woman that others find irresistible. What is it? How can one define in a phrase—or a dozen phrases—its true meaning?

Surely it is not beauty, for some of the most charming women in history were far from being beautiful. "If a woman has charm, she can be actually ugly and still be attractive," says Dorothy Cocks in *The Etiquette of Beauty*.

It is neither wit nor humor, for these are but a small part of the many qualities which go into the making of a charming personality. Nor is it speech alone, nor dress, nor even manners—though all of these, of course, fit into the final picture of charm like parts of a jigsaw puzzle.

Webster's Dictionary defines charm simply as "that which fascinates." When a man or woman is charming, you know it—without knowing why.

"If you have it, you don't need to have anything else," says Sir James Barrie, "and if you haven't it, it doesn't much matter what else you have."

FUNDAMENTALS OF CHARM

There are certain simple outward things which are essential to charm. These almost anyone can have. They are, for ex-

ample: good carriage; poise and grace of figure; a cultivated voice; ease in mingling with people; tact in dealing with people; cheerfulness, graciousness, interest, sympathy.

Good health is one of the prime requisites of a charming personality. No woman can be charming who is low in vitality, depressed in body and mind. But no woman (or man, for that matter!) is likely to be moody or given to fits of depression who is filled with radiant good health.

Then there is the charm of physical appeal which depends so much on *personal grooming*. Cleanliness is one of the most important factors in charm, yet it is a point most writers on the subject overlook—perhaps because it is so obvious. Ask almost anyone, man or woman, what is the most essential factor in personal attractiveness—and more likely than not you will be told that it is *freshness*. That means looking well tubbed and well brushed—never in need of a manicure or shampoo. It means wearing crisp, clean clothes—and being sweet of breath, clear of skin. "It means," says one writer, "looking like the kind of girl who you know at first glance would never carry a dirty powder puff."

Highly polished nails, nails that are too much colored or too much varnished, are not considered the best of taste. It goes without saying, of course, that men's nails should never be polished, but they should be well-shaped and immaculate.

While good health, beautiful carriage, poise, good cheer, and an air of absolute freshness are the fundamentals of personal charm—one wants also to stand out as an individual, to be a person others enjoy knowing and a personality others find pleasant to remember. To achieve this one must, first of all, *be oneself*.

ON BEING YOURSELF

To be an *individual* you must be true to yourself. You must be natural—for your most charming self is your simple, true, natural self.

Do not try to be something you are not. The moment you try to seem different from what you actually are, you become self-conscious and uneasy. And the affected, self-con-

scious, pretentious woman is probably the one who has the least charm of all.

The important thing is to be true to your type. If you are tiny, don't totter around on high heels in an effort to look tall. *Be exquisitely tiny*. Whatever you naturally are, that you should be as graciously, as attractively, as *charmingly* as you know how.

Do not imitate or copy someone else—a friend, for example, or a movie star. That is fatal to personality. By all means study the charm of others, observe and appraise all the small details of personal attractiveness—*but be yourself*.

HOW TO BE POPULAR

"Be yourself" is a fine slogan for anyone to have—but suppose *yourself* is not a very nice person?

Do you pride yourself on speaking the truth to your friends—needlessly—no matter how it hurts?

Do you try to dominate every conversation—showing people how much smarter and wittier you are than they?

Do you talk unkindly about people who are not present—or sarcastically to people who are?

Such qualities will make even a person of great physical charm unpopular. Personal popularity is due largely to interest in people and their affairs—a liking for one's fellow human beings and a warm sympathy with them.

> I think that the greatest charmer is the one who does not think of herself [says Marie, Queen of Rumania]—the one whose interest in others is greater than her self-absorption, the one who in spite of herself fascinates because, without knowing it, she is all the time giving, giving of her best self.

Fortunately this feeling of interest in people is something that can be developed by those who do not already possess it. The secret is to forget about one's self and one's problems when in company, to school oneself to listen attentively to what others are saying, and to show an interest in their problems, in their affairs.

Isaac Marcosson, writing in the *American Magazine,* says:

The highest compliment that you can pay anyone is to listen intently to him.

Theodore Roosevelt's tremendous popularity was due largely to his deep natural liking for people and his interest in their problems.

The first great step towards pleasing is the desire to please [says Lord Chesterfield], and whoever really desires it will please to a certain degree.

VI

FRIENDS AND FRIENDSHIP

THE GIFT OF FRIENDSHIP

LIFE is like some rich mosaic made up of many beautiful parts. Across this mosaic glows the reflection of friendship, man's gift to man.

There can be no real social happiness without friendship. For friendship is the flowering of the social instinct, the finest and most inspiring product of the social life. The very aim of etiquette should be to foster friendships, to bring people into closer harmony and understanding. For as Wiggam says, in *The Marks of an Educated Man:*

> What does it matter if you gain the whole world and other people do not like you?

Wise old Sam Johnson was never wiser than when he told Boswell:

> If a man does not make new acquaintances as he passes through life, he will soon find himself alone. A man should keep his friendships in constant repair.

In explaining why she lives in a small town, Bess Streeter Aldrich says: "Good friends are here." What a world of meaning in that one simple sentence!

A friend is another self. It was Socrates who said that, long ago. We, who have friends, know how true this is. A friend is indeed another self, sometimes a truer self. The French say, "Friendship born of love is better than love itself." And they add, what we all already know, "Time, which makes all things ugly, makes friendship beautiful."

Life can offer no greater gift than friendship. The rarest treasure is not a friend, but a friend is the rarest treasure you can possess.

Mrs. Franklin D. Roosevelt, writing recently in *McCall's*, says:

> The cultivation of friendships is perhaps the most worth-while thing that you can do.

MAKING YOURSELF A MAGNET FOR FRIENDSHIPS

Perhaps you do not make friends as easily as you would like. Perhaps you do not attract to yourself those people whose friendship you would value.

You can buy the friendship of a child with gifts of sweets and toys, and the friendship will last until the sweets and toys are forgotten. But you cannot buy the friendship of an adult. You must have something more than material things to offer, and that "something more" is best defined as *your self*. "The only way to have a friend is to be one," says Emerson.

To make friends one must have a *friendly* attitude toward people. We are, after all, none of us so very much different from our neighbors. As Arnold Bennett says:

> The amicable study of one's neighbours on the planet inevitably shows that the same troubles, the same fortitudes, the same feats of intelligence, the same successes and failures, are constantly happening everywhere.

> You will make more friends in a week [says Wiggam] by getting yourself genuinely interested in other people than you can in a year by trying to get other people interested in you.

The secret of making yourself a magnet for friendships is to regard everyone as worthy of your friendly interest. Cultivate good-will in your heart. Approach all new acquaintances as though they were already friends. Do not wait to see if a new acquaintance will make the first effort to please you.

Meet everyone halfway on the road that leads to friendship.

Of course, you cannot make a friend of everyone you meet; but you can have a friendly attitude toward everyone. Such an attitude will unquestionably make you happier and more comfortable in social contact.

The increase of amity, the diminution of resentment and annoyance, the regular maintenance of an attitude mildly benevolent towards mankind,—these things are the surest way to happiness [says Bennett].

CHOOSING YOUR FRIENDS

The more friends you have, the happier you will be. And there is no reason why you cannot have as many friends as you like. But it is a wise plan to choose your intimate friends carefully and with discrimination, for friends have an even greater influence upon character and personality than has environment.

The social ideal is not to have many friends, but to be friends with everyone. Cultivate a friendly attitude toward everyone you meet, but develop only those friendships in which you find pleasure. If you have one or two friends you really love, and in whom you have absolute trust, you are fortunate indeed, for you know, then, what we mean by "the gift of friendship."

For intimate friends, choose only those people whose excellent manners and fine qualities will help round out your own personality. This sounds selfish, but "real motives are selfish motives." We all have our faults, and we cannot expect perfection in our friends; but it is a mistake to cultivate friendships that cannot possibly enrich the personality and that may impair it.

Choose for your intimate friends those who are close to you in rank, in age, in personal tastes. This makes for closer sympathy and understanding. An old proverb says that friendship either finds us or leaves us equals, that "a certain common level is necessary between friends, and if it does not exist at first it must be discovered at last."

THE ETHICS OF FRIENDSHIP

It is not enough to make friends: you must know how to keep them. When you make a new friend whose friendship you value and wish to keep, learn his idiosyncrasies and respect them. Learn his little peculiarities of manner and bear with them. Force yourself to be conscious always of the fact that while he has faults of which you are aware, you have faults of which he is aware. The ideal friend overlooks these little things and looks only for the big.

Doubt and suspicion are fatal to friendship. A friend worth having is a friend worth trusting. In time of doubt there should be a frank explanation. A true friend will not listen to criticism from others regarding his friend; will never gossip about him; will protect him from slander; will refuse to hear or believe evil of him.

There should be absolute sincerity in friendship. If your friend has done something or said something of which you disapprove, go to him and talk to him about the matter. You are false to your friendship if you talk to others about it.

If you want to correct a friend for some mistake he has made, do so with all the grace and tact you would use in correcting a stranger. No one resents being corrected. It is the manner of the person who makes the correction that is usually resented. Your friend is certainly entitled to as much consideration as you would show mere acquaintances.

Too many of us feel that we can take liberties with our friends that we would not dare to take with strangers. Handle your friend's book as carefully as you would the book of a new acquaintance, more carefully than you would handle your own. Do not feel that because it is with your friend that you have an engagement you can be half an hour late. Real friendship is founded on courtesy, kindness, and understanding.

HOW TO BE A FRIEND

Someone once said that to be a friend "is to have a solemn and tender education of soul from day to day."

It is not easy to be a friend. You must sacrifice time. You must have patience, and strength, and affection. Your friend is entitled to your sympathy and your understanding. Friendship makes constant demands upon you.

But there are no investments you could make that would bring you greater dividends than your investments in friendship. You give of your love, and love is given you in return. You give kindness and sympathy and understanding, and what greater return could you ask than to be understood yourself? From every seed of friendship you plant, a tree grows, and the tree bears golden fruit for you to gather.

Start today to plant the seeds of friendship. Let the world see that yours is a friendly attitude. Be a real friend to as many people as deserve your friendship. See how it enriches your personality and makes you happier.

We say we grow away from our friends [says Gove Hambidge in *Time to Live*]; but who has not had the experience of renewing an old friendship, and finding it not broken at all, but merely rusty with disuse?

Oh, the things that I should see if I had the power of sight for just three days! [says Helen Keller, whose whole life was enriched by the love of friends]. The first day would be a busy one. I should call to me all my dear friends and look long into their faces, imprinting upon my mind the outward evidences of the beauty that is within them.

Make friends and keep friends, for friendship is the highest degree of perfection in society.

VII

THE NATURE AND MEANING OF CULTURE

WHAT IS CULTURE?

TRUE culture does not come from without, but from deep within oneself. It is no shining varnish to be applied at will, but an integral part of the personality.

Culture is the fullest possible growth of the finest human qualities [says Jesse Lee Bennett in his book *On "Culture" and a "Liberal Education"*]. It is the rounded and harmonious development of the whole nature. True, it requires—at some time in the life—a certain leisure, a certain opportunity for contact with art and the amenities. But do not make the mistake of believing that these opportunities will, of themselves, produce cultured people in any real sense. They will produce a surface culture, a culture which is veneer. But that is all.

One does not acquire culture by taking courses in French conversation or medieval art. Education is important, of course, but it is by no means the prime requisite.

Seventy-five percent of our American college boys can and do receive an A.B. and still remain barbarians [says Robert Emmons Rogers].

It is not the fact that you study literature, or science, or art that makes you a cultured person. It is the interest, the curiosity, the *sincerity* you bring to your studies. As Bennett says, culture can be acquired—

. . . only by the use and exercise of a great curiosity—a desire to know about, to absorb and to enjoy all the infinite treasures of

knowledge, of beauty, of art and thought and aspiration which the finest and rarest men and women of all ages have created or produced.

Culture begins with *the desire to be cultured*. The first, the inexorable, essential is a desire for growth and self-development, for knowledge and understanding—a desire to live the richest and fullest life possible. There are no short cuts. One cannot acquire culture in a few months—even in a few years—for it is a subtle and complex thing.

The only real culture is that which one acquires for oneself in the course of living. The only culture worth considering is that which is definitely a part of the personality. It is not, says *The Science of Culture:*

> . . . a college education, nor the things seen, the miles travelled, people met or books read. Such are merely the materials for culture and become the real thing only when absorbed by the soul, and when so absorbed become an unconscious part of one's self as the lime and phosphates must be a part of the soil of a farm if the ground is to bear good fruits.

A TRUE SENSE OF VALUES

One must clearly understand that wealth and social position are no index to culture. Even in the so-called highest circles of society one finds people who are entirely without culture. Nor are ancestors especially important, for "all blood is alike ancient." As Sir Thomas Overbury says:

> The man who has not anything to boast of but his illustrious ancestors is like a potato—the only good belonging to him is underground.

Culture lies in what one actually is—not what one appears to be or what one's ancestors were. The son of an illustrious family may have no culture whatever. The man who prides himself upon a library of expensively bound books may not be able to read even one of them with understanding and

pleasure. There is, unfortunately, such a thing as false culture —and one must be able to discriminate between it and the real thing.

Those who are truly cultured—by breeding, by education, by environment, by natural instincts—are truly simple. They have no use for superficiality, cheapness, vulgarity, display, and the exaggeration that goes with such things.

Those who are truly cultured do not give themselves airs of superior wisdom, do not try to impress the world with the fact that they are better than their neighbors—for, after all, no one is less cultured than the snob.

Those who are truly cultured neither ape the habits and dress of others nor repeat the ideas of others as their own. They think and speak for themselves.

Those who are truly cultured value money only insofar as it buys the necessities and comforts of life. They do not worship it for its own sake nor devote all their thoughts and energies to its accumulation.

Those who are truly cultured show respect for the customs, habits, and ways of people who are strange to them. They do not scoff at the things they do not understand. They are, above all, *tolerant*.

The ability to deal with others, a winning sensitiveness to the rights and feelings of your fellow mortals, constitute the difference between learning and refinement, between information and culture, between knowledge and social power [says Albert Edward Wiggam in *The Marks of an Educated Man*].

THE BACKGROUND OF CULTURE

While mere information cannot be regarded as culture, the fact remains that a knowledge and understanding of literature, of music, of science, of art, constitute the background of culture.

No man is truly cultured who cannot enjoy a great painting or statue, who cannot appreciate fine music or good books. Such enjoyment, such appreciation comes with the growing power to discriminate, to distinguish nice values, to

judge of quality, to respond to beauty. It is not something that can be forced. You either enjoy a great painting—or you do not. To pretend that you do is to be false to your own finer instincts, and that is certainly no way to acquire culture. For the essential quality of culture is *zest* and *delight* in the books you read, the music you hear, the art you see.

Merely to read great books, to look at great pictures and statues or to listen to great music [says Bennett] can add little to our development unless we *truly* and *sincerely enjoy* and *delight* in such things and have some understanding why they are entitled to be considered great.

It is not essential to culture that you enjoy every book you read, every painting you see. In all the hundreds of thousands of pictures and statues in the world there must be some that instantly delight you—that you do not have to force yourself to "like." The thing to do is to study the works of art you sincerely enjoy—try to analyze *why* they delight you, the qualities that appeal to you. Try to understand *why they are great.* That way lies true cultural advancement. For it is only by definite cultivation of your understanding that you can develop *appreciation.*

The mere reading of classics, the mere looking at miles of pictures in galleries, never gave anyone real culture. One must understand, appreciate, and delight in such things before one begins to advance culturally.

LOVE OF NATURE

One cannot learn to appreciate art without learning first to love and appreciate nature. For all art begins in nature.

What painting can compare in sheer, crude intensity of color and light with a sunset, in immensity with the view from a mountain top? [asks Thomas Munro, writing recently in the *American Magazine of Art*]. What orchestral composition can compete, for overwhelming power and range of sound, with a storm of thunder, lightning, wind, and rain?

Before you can see beauty in a painting, you must be able to see beauty in a solitary cow standing like some wooden toy in a green pasture—an orchard at apple-blossom time—a tumble-down, weed-choked barn slanting against a twilight sky. Before you can learn to understand and appreciate art, you must foster and cultivate your love of nature.

Jean François Millet, the great French artist, says:

The most joyful thing I know is the peace, the silence, that one enjoys in the woods or on the tilled lands. One sees a poor, heavily laden creature with a bundle of faggots advancing from a narrow path in the fields. The manner in which this figure comes suddenly before one is a momentary reminder of the fundamental condition of human life, toil. On the tilled land around, one watches figures hoeing and digging. One sees how this or that one rises and wipes away the sweat with the back of his hand. "In the sweat of thy face shalt thou eat bread." Is that merry, enlivening work? And yet it is here that I find the true humanity, the great poetry.

In any large museum you will see examples of Millet's work—and you will see a great love of nature reflected in all his paintings.

Nature and books belong to the eyes that see them [says Emerson].

There are people who live near to Science and never know it [says Elbert Hubbard]; in the midst of Culture and never have it; close to Religion and never imbibe it; *by the side of nature and still are strangers to her beauty.* They are incapable of the concentration necessary to grasp a theme and become enthusiastic over it, and thus they live by the side of happiness and never taste it.

There is such a thing as going through the world blindfolded. As Mrs. Franklin D. Roosevelt says:

I have known people who were quite unconscious of the play of the sun and shadow on the hills. There was no joy to them in the view from a high hill. A landscape was simply a landscape—nothing else.

As a matter of fact, a landscape *is* a landscape—the difference between landscapes is small. The great difference, as Emerson says, is in the beholders.

USE OF LEISURE

You can tell pretty much about a person by the way he spends his leisure. Nothing, perhaps, is a clearer and more definite indication of character than the way people spend their spare time; and perhaps it is no exaggeration to say that the difference between ordinary and cultured people is very largely the difference between *ordinary* and *intelligent* leisure.

As Franklin so aptly pointed out long ago, "a life of leisure and a life of laziness are two things." Having time to waste and money to spend does not necessarily make one a shining light in the so-called "leisure class." One must have also education, knowledge, training—culture. There is a vast difference between the sham society of wealth and leisure alone, and that real society which demands far more of its members than money and position.

Vogue says:

> Sham society wastes time, prides itself upon being idle, upon its hours of self-indulgence, upon its ignorance of useful occupations, upon its freedom from all but social obligations; sham society wastes money, prides itself upon what it spends, upon its ability to bounce about the world in its golden balloons, upon its power to acquire objects of which it knows the cost rather than the value, upon its careless art patronage and almsgiving. Real society does not look upon leisure as a succession of stagnant hours nor upon social obligations as of paramount importance; it does not look upon money or what it buys as something to dazzle the world with, nor upon arts or charity as assets to grandeur. Real society takes itself much more simply than it is taken by those outside, but with much more dignity, too. The ease of long custom and old tradition belong to it.

Leisure can be counted as a very great advantage—for there are so many useful and wonderful ways of turning it to account. The cultured man does not waste precious hours

of leisure on second-rate amusements or vulgar trivialities. Why should he—when he can use that time to cultivate graces of mind, and body, and person? Why should he—when he can use that time to make his life richer and fuller, when he can use that time to make himself a more cultured and cultivated person?

One of the most valuable things to do with one's leisure, of course, is to read, assimilate, and *digest* interesting and worth-while books.

ON READING

One cannot expect continuous intellectual development without a genuine love of reading. It is, fortunately, a love which can be acquired by almost anyone. The important thing is not to force oneself to read books that one finds dull and boring; but to find the books one sincerely enjoys and read them *for the joy of reading them*. Not as a duty or task, but as a definite pleasure for one's leisure moments. The more one reads with enjoyment, the more one wants to read—and gradually one's sense of values, one's appreciation and understanding, develop. It takes time, but it is time well spent. "The appetite of knowledge grows by what it feeds on."

Ludwig Lewisohn says:

> Men go to books not—Heaven forbid—for instruction, but for warmth and light, for a thousand new perceptions that struggle inarticulately within themselves, for the enlargement of their experience, the echo of their discords and the companionship of beauty and terror for their troubled souls. They go to literature for life, for more life and keener life, for life as it crystallizes into higher articulateness and deeper significance. The enlargement and clarification of man's experience—that is the function of literature.

One should read slowly, with interest, with *curiosity*. Writing of serious reading, Arnold Bennett says:

> I have two general suggestions. The first is to define the direction and scope of your efforts. Choose a limited period, or a limited subject, or a single author. Say to yourself: "I will know something about the French Revolution, or the rise of railways, or the

works of John Keats." And during a given period, to be settled beforehand, confine yourself to your choice. There is much pleasure to be derived from being a specialist. My second suggestion is to think as well as to read. I know people who read and read, and for all the good it does them they might just as well cut bread-and-butter. They take to reading as better men take to drink. They fly through the shires of literature on a motor-car, their sole object being motion. They will tell you how many books they have read in a year.

It is far better to be interested in one thing profoundly than in a hundred things superficially. We know, for example, a man who loves old clocks. He collects and studies them. Hundred-year-old grandfather clocks. Rusty, dusty, ancient timepieces of every size, type, and description. He knows everything there is to know about every clock in his collection. He knows their history and their background. He is interested in a number of other things as well, but clocks are his passion. And that man has culture. He has far more culture than a certain young man we know who is striving desperately for self-improvement, who skims through two or three books an evening, who has begun a dozen "courses" but never completed one.

We will not attempt to outline a course of reading, for that is entirely a matter of personal taste and inclination. Our one suggestion is to read as many books as possible which have stood the test of time, for they are the books worth knowing and loving. They are the books worth the precious hours of leisure which you give to them. Read more than one kind of literature. Not mystery stories alone—nor light fiction alone—but history, philosophy, criticism, biography. And read at least one good newspaper every day to keep abreast of world affairs.

MUSIC AND THE ARTS

Toward the end of life, Charles Darwin wrote:

If I had my life to live over again, I would have made a rule to read some poetry and listen to some music at least once a week;

for perhaps the parts of my brain now atrophied would thus have been kept active through use. The loss of these tastes is a loss of happiness, and may possibly be injurious to the intellect, and more probably to the moral character, by enfeebling the emotional part of our nature.

Love of music, like love of reading, grows with experience —feeds upon itself. The more one listens to good music, the greater becomes one's understanding and appreciation of such music. Those who say they have "no ear for music" are more often than not those who have never really tried to listen to and enjoy fine musical compositions—who have never listened over and over again to one famous selection to discover *why* it is famous, *why* people love and enjoy it. Very few people lack the capacity for enjoying fine operas or symphony concerts—once they become familiar with them and hear them often enough to recognize and appreciate them. Music, of course, means far more if one is familiar with the lives of the composers and the stories of the various operas.

The study of art is of great cultural value; but a love and appreciation of art is by no means the final test of culture. There are people of the highest possible culture who have but an elementary knowledge of art; but their appreciation of paintings or sculpture is genuine. They do not pretend to like a picture merely because it happens to be famous and hangs in an art gallery or museum. They enjoy it because of its beauty or character—not because it happens to be a Whistler, a Rembrandt, or a Corot.

The nine painters of undisputed glory, with whose work every person of culture should be at least familiar, are: Leonardo da Vinci, Michelangelo, Titian, Raphael, Rubens, Rembrandt, Franz Hals, Velasquez, and Turner. There are many, many others: Whistler, Dürer, Millet, Corot, Sargent, Degas, Renoir, Gauguin. The art galleries and museums that have no originals of these great artists have good copies, and anyone who wishes to become acquainted with their work can easily do so.

The three great sculptors with whose work every person of culture should be familiar are Michelangelo, Rodin, and Cellini. Among the better-known modern sculptors are Saint Gaudens, French, Macmonnies, Meunier, Bartholdi. Some of the finest pieces of ancient sculpture are the armless Venus of Milo which stands in the Louvre; the Victory which has neither head nor arms but whose drapery has never been equalled in beauty; the Venus de' Medici; the Dying Gladiator; Laocoön and his sons struggling with the snakes; the Apollo Belvedere; the Wrestlers; and the fragment of the torso of Hercules. All these are examples of ancient Greek sculpture; the two greatest sculptors of that time of whom we know are Phidias and Praxiteles.

The following books on art and artists are suggested for those who are particularly interested in the subject:

Art	August Rodin
Art and Common Sense	Royal Cortissoz
Apollo	S. Reinach
History of Art	Elie Faure
History of Architecture	Banister F. Fletcher
History of Modern Painting	Richard Muther
How to Appreciate Prints	Frank Weitenkampf
Modern Art	Julius Meier-Graeffe
Modern Painters	George Moore
Prehistoric Art	E. A. Parkyn
Promenades of an Impressionist	James Huneker
Wilderness	Rockwell Kent

IMPROVING YOURSELF BY SOCIAL CONTACT

Walter Pitkin says, "To know the world first-hand is one of the foundations of culture." Travel for culture should not be a wild rush from place to place, but a leisurely browsing through foreign places and time to enjoy and understand the people one meets on such journeys.

Next to reading and travel—which, after books, "is the finest of all embroideries"—the best way to use one's leisure is to associate and talk with people of culture. "People seldom improve when they have no other model to copy

than themselves," said Goldsmith. And to quote from *The Science of Culture:*

The society of people of culture is the most stimulating pleasure in the world, as well as the highest attainable delight on earth—as Napoleon had secretly to admit, even when master of the world.

The importance of choosing companions for your leisure hours can not be overemphasized. "Live with the wolves and you will learn to howl." One of Baron Rothschild's maxims, which he held responsible for the founding of the great fortune he accumulated, was, "Make no useless acquaintances."

In the following letter to his son, Lord Chesterfield stressed the importance of associating with the right people. The advice he gives is as sound today as it ever was:

There are two sorts of good company; one which is called the *beau monde* [fashionable world] and consists of those people who lead in royal courts and the gay part of our life; the other consists of those who are distinguished by some peculiar merit, or who excel in some particular or valuable art or science.

For my own part I used to think myself in company that was much above me when I was with Mr. Addison and Mr. Pope [the two leading literary men of Lord Chesterfield's day] as if I had been with all the princes of Europe.

What I mean by low company which should by all means be avoided, is the company of those, who, absolutely insignificant and contemptible in themselves, think they are honoured by being in your company, and who flatter every vice and every folly that you have in order to engage you to converse with them.

The pride of being the first in any company is but too common; but it is very silly and very prejudicial to you. Nothing in the world lets down a character more than that.

You may possibly ask me, whether man has it always in his power to get into the best company and how?

I say yes he has; by deserving it; provided he is able to appear upon the footing of a gentleman by his culture.

Merit and culture will make their way everywhere. Knowledge will introduce him and good breeding, or culture which is the same

thing, will endear him to the best company. For as I have often told you, politeness and good breeding are absolutely necessary to adorn all other good qualities or talents. Without culture no knowledge or no perfection whatsoever is seen in its best light. The scholar without good breeding is a pedant; the philosopher is a cynic; the soldier is a brute; and every man is disagreeable.

The company, which of all others you should most carefully avoid, is that low company, which in every sense of the word is low indeed; low in rank, low in parts, low in manners and low in merit.

PART V

BUSINESS ETIQUETTE

I

GETTING AHEAD IN BUSINESS

IMPORTANCE OF BEING WELL LIKED

In business, as much as in social life—even more perhaps—*it is important to be liked.*

When I see how sadly so many young men and women getting out of school and starting upon their business or professional careers hurt themselves by lack of tact, lack of social judgment, I often think I should like to put a department of social intelligence, tact, good manners and get-along-ableness in all our schools and colleges,

says Albert Edward Wiggam in *The Marks of an Educated Man.*

The man who is tactless and disagreeable may get ahead in business, may indeed be an outstanding success in his particular field; but he will certainly find the going harder than the man who has less ability, perhaps, but whose good manners and pleasant personality win him friends all along the way. Small courtesies can do great things in the business world.

Charles M. Schwab once said:

Many of us think of salesmen as people travelling around with sample kits. Instead, we are all salesmen, every day of our lives. We are selling our ideas, our plans, our energies, our enthusiasms to those with whom we come in contact.

More than that, we are selling *ourselves.* If you were a manufacturer of soap, or perfume, or breakfast cereal, and you wanted to sell your product to the greatest number of people, you would package that product in the most attractive way—make it look as pleasant and tempting as possible.

Why should you do any less for yourself? Why should you let bad manners, crude speech, unattractive dress keep you from appealing to the people with whom you come in contact in business and who may be vitally important to you?

Do not make the mistake, as so many people do, of thinking that by being courteous to someone you are doing that someone a favor. Quite on the contrary. You are doing yourself a favor—for you are *putting yourself across.* You are showing yourself in the best "package."

COURTESY IN BUSINESS

The value of a good manner in business cannot be overemphasized. More than one man can trace his quick success to his ability to "mix" with others, his talent for attracting friends, his poised manner and gracious ways that impress everyone with whom he comes in contact.

A good manner impresses others as favorably in the business as in the social environment. Important business men are no less drawn to the well-mannered and well-bred associate in their office than they are to the well-mannered and well-bred acquaintance in the drawing room. A fine, courteous manner in business, therefore, has an actual dollar-and-cents value that we cannot fail to recognize.

In *The Book of Business Etiquette,* which, by the way, is a very valuable book for business people to own, the author says:

> Business, like nearly everything else, is easier to tear down than to build up, and one of the most devastating instruments of destruction is discourtesy. A contact which has taken years to build up can be broken off by one snippy letter, one pert answer, or one discourteous response over the telephone. Even collection letters, no matter how long overdue the accounts are, bring in more returns when they are written with tact and diplomacy than when these two qualities are omitted. . . .
>
> Within the organization itself, a courteous attitude on the part of the men in positions of authority toward those beneath them is of immense importance. Sap rises from the bottom, and a business

has arrived at the point of stagnation when the men at the top refuse to listen to or help those around them.

It is, as a rule, however, not the veteran in commercial affairs but the fledgling who causes most trouble by his bad manners. Young men, especially young men who have been fortunate in securing material advantages, too many times look upon the world as an accident placed here for their personal enjoyment. It never takes long in business to relieve their minds of this delusion, but they sometimes accomplish a tremendous amount of damage before it happens. For a pert, know-it-all manner coupled with the inefficiency which is almost inseparable from a total lack of experience is not likely to make personal contacts pleasant.

Every young man worth his salt believes that he can reform the world, but every old man who has lived in it knows that it cannot be done. Somewhere halfway between they meet and say, "We'll keep working at it just the same," and then business begins to pick up. But reaching the meeting ground takes tolerance and patience and infinite politeness from both sides.

DEALING WITH BUSINESS ASSOCIATES

In the business office, where there are constant petty little irritations, noise, haste, and confusion, it is the big man indeed who can so control himself that he is polite, courteous, and poised at all times. Such a man is a leader. Any man who is able to control himself is able to control others.

Men who are delightful in a social environment, poised, at ease, courteous, are sometimes impossible among their business associates. They forget that politeness has a place in the business world just as it has in the social world. They lose their patience. They speak in loud tones that they would not dream of using elsewhere. They use language carefully concealed from their social acquaintance. They reveal a depth of vulgarity shocking to those who come into contact with them. And consequently, no matter how popular they may be in social life, they have among their business associates a reputation that is far from enviable.

Courtesy and politeness are the best protection against the rudenesses of others in business. You cannot be rude or impatient with the salesman who is so courteous and well-

mannered that you want to grasp his hand and say, "I am glad to know you!" You cannot be discourteous to the visitor who greets you politely, is quiet and poised, and whose very presence in the noisy, nerve-jangling office is restful.

But you *want* to be discourteous to the careless fellow who slams a door, to the rude visitor who interrupts you unceremoniously at a busy moment, to the salesman who insists upon holding you by the sleeve and shouting to you above the din! Such people, by their very discourtesy, invite the discourtesy of others.

Business people are instinctively attracted to the courteous, polite man who is firm without being insistent, pleasant without being flippant, polite without being servile. If a buyer is hesitating between two salesmen, both of whom offer him the same commodity, all other things being equal, he will turn at last to the one who has the nicest manner, the one whose personality impresses him most. He whose manner is good, whose manners are faultless, who has confidence, poise, and self-assurance, is liked and trusted by all his business associates.

THE WRONG KIND OF POLITENESS

Hypocrisy is as deplorable in business as in social life—more so, perhaps, for in business it is used more obviously for personal gain. The well-bred man who is essentially a gentleman in all his dealings is as polite to his office boy as he is to the president of the organization. He is not polite because he thinks it will be of value to him to be polite, but because he has schooled himself to show a courteous, pleasant, kindly attitude to all the word, and he is unable to be rude to anyone. Such politeness is of the heart and spirit, and is a part of the personality rather than a veneer over it.

Business is service, not servility, and courtesy works both ways.

We quote again from *The Book of Business Etiquette* which points out the importance of a fair and honest courtesy that does not cater to individuals.

No good business man will argue with a customer, or anybody else, not only because it is bad policy to do so, but because his self-respect will not allow it. He will give and require from his employees courteous treatment toward his customers, and when doubt arises he will give them [the customers] the benefit of it. And he will always remember that he is dealing with an intelligent human being. The customer has a right to expect a firm to supply him with reliable commodities and to do it pleasantly, but he has no right to expect it to prostrate itself at his feet in order to retain its trade, however large that trade may be.

Too little has been said about courtesy on the part of the customer and the public—that great headless mass of unrelated particles. Business is service, we say, and the master is the public, the hardest one in the world to serve. Each one of us speaks with more or less pitying contempt of the public, forgetting that we ourselves are the public and that the sum total of the good breeding, intelligence, and character of the public can be no greater than that of the individuals who make it up.

AT THE FRONT DOOR OF BUSINESS

There are three ways of getting inside a business house to see some business man. One way is by letter. The most popular way is by telephone. The third and least popular way is to go directly to the door and ask admission. Only intimate business associates or people carrying letters of introduction should select the last-named plan.

If you have business with someone you have never met before, the best plan is to write a letter, state your business briefly and clearly, and ask for an interview. If you are fairly certain that he knows of you, you may call him on the telephone, speak either to him directly or to his secretary, and arrange an interview. Both of these plans are very much more desirable from every angle than to call at the office, perhaps when he is busiest, and seek admission without having notified anyone of your coming.

The reception desk in any business office is important. Clear-sighted business men will have a pleasant and agreeable person behind this desk, one who is able to take messages

intelligently and who can be depended upon to greet strangers courteously.

It is very childish for a man to turn away from a reception desk because he does not like the manner of the person behind it [says *The Book of Business Etiquette*], but sensible business men do it every day. Pleasant connections of years' standing are sometimes broken off and valuable business propositions are carried to rival concerns because of indifferent or insolent treatment at the front door. Only a short time ago an advertising agency lost a contract for which it had been working two years on account of the way the girl at the door received the man who came to place it.

The man who is a faultless host in his own home will sometimes keep business visitors waiting an hour or more. No one likes to be kept waiting more than a few minutes, and discourtesy of this sort does not reflect upon the good breeding and kindliness of the man at the helm of the business. If one is too busy to see a visitor, word should be sent out asking him to call at some other time. This is a much better business policy than to keep the visitor waiting while he grows minute by minute more impatient and irritated.

ON THE TELEPHONE

Whenever possible put in your own telephone calls. It is irritating to the person at the other end of the wire to be told, "Just a minute, please. Mr. Blank calling"—and to be obliged to wait until Mr. Blank is connected. The busy executive who has his secretary put in calls for him should be on hand to receive the calls as soon as they are made and not keep other busy people waiting.

One should speak clearly and concisely on the telephone. Slurred, careless speech is bad enough in face-to-face conversation; but when there is neither facial expression nor gesture to help out, clear-cut words and careful enunciation are especially important.

The custom of shouting "Hello" into the telephone is

quickly becoming obsolete. Today the busy business man whose telephone rings, takes off the receiver and says, "Mr. Jones speaking" or "Advertising department." If there is a private operator to take care of all incoming calls, she answers each signal with the name of the firm—as, for example, "Smith and Rogers."

It is very important to be pleasant, friendly, and cheerful on the telephone. People who are irritable and impatient in this respect do not realize how they prejudice clients.

Private business or social affairs should be conducted as little as possible by office telephone. Long social conversations in business hours are not good form.

CERTAIN MATTERS OF IMPORTANCE

In dealing with subordinates, make it easy for the man with a complaint to see you. Let it be known that you are ready and glad to listen to him. No matter what your position, be careful not to adopt a superior manner; in the first place it is offensive, and in the second place it shows very definitely that you are not superior.

To establish a good reputation and gain the respect of others, bear in mind that modesty and sound self promotion go hand in hand [say Webb and Morgan in *Strategy in Handling People*]. Take special care to be modest about those things which you have done, or those qualities you possess which are already recognized, or which are bound to be noticed. Remember that the credit which others give you of their own accord is always greater than any credit which you may gain by making a claim yourself. Try to be modest and to establish a reputation for modesty.

Make it a point to learn how to keep secrets. Not only are other people on the alert to profit by your unguarded remarks; but by revealing facts which should have been kept to yourself, you cut yourself off from the confidences of others. No one trusts the man who cannot keep a secret.

Humor is useful in business; for men who have laughed

together are bound to get on well together. To quote again from *Strategy in Handling People:*

> By making people laugh, by stirring their sense of humor, you can raise their ego and thus please them and gain their good will. As a means of putting others at ease, relieving tension and drawing people together, humor of the right kind is most effective strategy.

But one must be careful to consider the butt of one's joke. To expose an associate to laughter is tactless, and may arouse ill will which one may have cause to regret at some future time. The safest type of humor is the joke on oneself, or the joke about imaginary people or people who are entirely out of range.

Appearance is important in business. Slovenly dress suggests slovenly habits, and carelessness in dress suggests carelessness in other things. Manner and dress mean more to the man seeking success in business than most beginners suspect.

Men should dress well but inconspicuously, with a regard for workmanship and material rather than style. Fingernails immaculate. Linens spotless. Clothes well brushed and shoes well shined. People are quick to notice such details, and the man who is faultlessly attired, carefully groomed, makes a good impression on others.

THE UNMARRIED WOMAN IN BUSINESS

There are thousands of unmarried women in the United States today who are holding responsible positions, who have created a very definite niche for themselves in the business world. Many of these women make a deliberate choice between careers and marriage, and are so happy in their work that they will not now think of giving it up to assume the responsibilities of married life. They prefer to be free to carry on their work.

The new etiquette does not condemn these courageous women who prefer careers to marriage, but rather is proud of them. It does not tolerate the narrow prejudices that

separate such women from pleasant social contact, but offers a helping hand to make the going easier.

To the bachelor girl on the threshold of a business or professional career, and to her who has already taken several brilliant strides forward, the new etiquette says: Be a great teacher, musician, artist, writer, or executive, according to your abilities and talents—but be a simple, lovable, human, charming woman first. No career, however noteworthy, can compensate a woman for the loss of her womanliness. She who succeeds is admired, of course; but she is doubly admired who succeeds without sacrificing that which is popularly—but poorly—called her "feminine charm."

The business woman should be dainty in her appearance, always. She should be cheerful and pleasant, interested in everything and in everyone, absorbed in her work but not absorbed by it, free from rigid conventionality and yet not careless of those conventions that are her greatest protection. She should never be guilty of using her sex in business to win special favors or to avoid special responsibilities; nor should she be so "masculine" in her manner that she loses the charm which is her greatest asset. Somewhere between these two extremes is the happy medium that makes the modern bachelor girl in business a splendid and admirable personality, as far removed from the familiar "old maid," as the sensible new etiquette is removed from that which is stilted, artificial, and outworn.

The woman in business should dress sensibly. French heels, elaborate coiffures, lace frocks, jewelry, and other finery are wholly unsuited to the office environment. The well-bred young lady at business keeps her hair glossy, tidy, and neat, her nails immaculate, her dress simple and inconspicuous, her manner quiet and courteous. She wears nothing that is grotesquely unsuited to an office, but she shows a fine regard for the niceties of dress and permits no little carelessnesses. Good dressing is, after all, a combination of good taste and good sense, and surely neither taste nor sense is evident in office dress that is more suited to the ballroom or the stage.

II

BUSINESS ENGLISH

IMPORTANCE OF BEING BRIEF AND CLEAR

Men and women in business who are ambitious to be successful must be able to express themselves crisply, definitely, correctly—and what is more important than any or all of these, *convincingly*.

On the simple foundation of the ability to talk well can be built the structure of a successful business career. The convincing speaker invariably wins his point. The masterly speaker, in no matter what branch of business, always commands attention and respect. No one climbs more quickly and surely to achievement than he who has mastered the art of giving concise, forceful expression to his opinions and ideas.

In the rush of modern business, responsibility radiates to the man who knows how to talk well, how to make himself instantly understood, how to express an idea simply, clearly, definitely. The man who speaks clearly also *thinks* clearly; and it is the clear-thinking man whose advice and assistance are sought in matters of importance. Many a brilliant success has been built upon the sheer mastery of speech; and many a capable man is crowding a position too small for him because he has not the speaking ability to match his business abilities.

The English of the business world need not be any less beautiful, or colorful, or expressive than that of social life, but it must be more terse and direct. It must possess absolute simplicity and coherence. It must be perfectly clear and understandable. It must express the thought or idea in the least possible words and with the least waste of time. It must be brief, and forceful, and correct.

Both in the speaking and writing of business English, long, involved sentences should be avoided. In business, time means money; and no one is desirous of wasting money by reading, or listening to, lengthy explanations. Every word and phrase should hammer home its meaning. Every sentence should be brief and concise. Say what you have to say in as few words as possible; and in sentence construction that is simple and coherent.

THE BUSINESS VOCABULARY

Though, by its very nature, the language of the business world is more direct and simple than that of social life, it is by no means less correct. Faults of pronunciation, errors in the use of words, all evidences of carelessness in speech, reflect unfavorably upon the speaker, whether he be in a business office or in a ballroom.

The chief difference between social and business English, if we may distinguish between the two in this fashion, is in the vocabulary. Business English boasts words that are rarely heard in social conversation: words ideally suited to the language of commerce; words ideally suited to the needs of business; words ideally adapted to the concise, simplified, clear-cut expression of ideas.

John B. Opdycke[1] says:

> They [words] are the visible, audible symbols of the power that sets and keeps the business world in motion, the live motive force behind negotiation and contract and transaction. Words spoken or written, flashed over a wire or sent hurtling through the air, start wheels moving, direct armies into action, decide the success and triumph, or the failure and tragedy of world events. They are the flesh and blood and bone of business expression. If you are preparing for business writing and speaking, let your course of study include first, *words;* last, *words;* always and everywhere, *words.*"

[1]Excerpts from Mr. Opdycke's book through courtesy of Charles Scribner's Sons, New York.

See if you can recognize the typical "business words" in the following phrases:

He bought the dresses at wholesale.
The shipment was sent to the warehouse.
This company is not incorporated.
Have they taken inventory of stock?
The waybill was reported inaccurate.
Is this merchandise to be retailed?
The accountant examined the ledger.
The voucher is your receipt.

The following list is typical of the sort of words that are used constantly in the business world:

affidavit	chattels
overhead	passport
leakage	defendant
agreement	trustee
complainant	export
assignee	cash
deed	installment
tenure	security
lease	remittance
counsel	mortgage
valid	discount
profit	compound
breach	merchandise
assignment	display

TELEGRAMS AND CABLEGRAMS

Clearness is of first importance in any communication; but in telegrams and cablegrams, condensation is equally important. First personal pronouns, adverbs, adjectives and unimportant connectives should be omitted, and the message given as briefly and clearly as possible. Though the message must necessarily be brought down to its simplest possible form, it should not be so condensed that its meaning is obscured or subjected to a double interpretation.

Telegrams should be written on the form or blank pro-

vided by the Telegraph Company for that purpose. The minimum charge is for ten words; an additional charge is made for every additional word. The address and the signature are free.

Following is an example of a wordy telegram:

> *I regret that I cannot meet you at Grand Central Station tomorrow. An important conference here prevents me from keeping the appointment. I am very sorry.*

Here is the same message, written in the briefest possible form, yet quite as clear as the message above:

> *Regret conference here prevents meeting you at station tomorrow. Sorry.*

ABBREVIATIONS IN COMMERCIAL TERMS

The following abbreviations are used constantly in business. You should be familiar with them:

A1	first class
@	at
acct.	account
adv.	advertisement
agt.	agent
app.	appendix
atty.	attorney
av.	average
avoir.	avoirdupois
bal.	balance
bbl.	barrel
B/L	bill of lading
bldg.	building
B/S	bill of sale
bu.	bushel
C.B.	cash book
C.	hundred
coll.	collection
Co.	company

C.O.D.	cash on delivery
cr.	creditor
cwt.	hundredweight
D.	five hundred
dept.	department
disc.	discount
do.	ditto
dr.	debtor, debit
doz.	dozen
E. & O.E.	errors and omissions excepted
ea.	each
e.g.	for example
etc.	and so forth
exch.	exchange
f.o.b.	free on board
gal.	gallon
i.e.	that is
imp.	imported
in.	inches
inst.	this month (instant)
Jr.	junior
lb.	pound
ltd.	limited
mdse.	merchandise
mem.	memorandum
MS.. MSS.	manuscript, manuscripts
mtg.	mortgage
N.B.	take notice
no.	number
O.K.	all right
per	by
%	percent.
pkg.	package
p.	page
pp.	pages
pr.	pair
pc.	piece
pk.	peck
prox.	next month
pt.	pint
Sr.	senior

St., sts.	street, streets
str.	steamer
ult.	last month
U.S.M.	United States Mail
viz.	namely
vol.	volume
W/B	way bill
wt.	weight

BUSINESS LETTERS

The purpose of a business letter is to inspire action, either at once or at some future date. More often than not it is read under pressure. Consequently, what is to be said should be expressed simply, briefly, and to the point. The letter should be as condensed and as coherent as possible, its contents absolutely clear and unmistakable.

The stationery used for business letters should have dignity and quality. For most general purposes, bond papers are the best. White is desirable; though colored stationery may be used for certain types of business correspondence. Envelopes, of course, should match in color and quality.

There are a number of useless, outworn expressions, common in business letters, that should be avoided because they rob the message of its individuality and make it machine-like. These hackneyed phrases are reminiscent of the "goose-quill" period—try not to use them in your business correspondence:

along these lines
and oblige
as per
regarding your communication
enclosed herewith
enclosed please find
contents duly noted
hoping this will meet with your approval
assuring you of our best attention
as to your proposition
same shall receive prompt attention

we beg to remain
we beg to advise
yours of recent date at hand
in reply would say
permit me to say
pleased to inform you
as the case may be
attached herewith (or hereto)
referring to the matter
hoping to receive
under separate cover
we exceedingly regret
hoping to hear from you
trusting this will be satisfactory
at the earliest possible moment
awaiting your further orders
your letter has come to hand
at the present writing

In his admirable book, *The English of Commerce,* John B. Opdycke gives the following example of what is probably the worst business letter ever written.

Yours of the 27th inst. at hand and contents duly noted. In reply would say same shall receive our best attention at earliest possible moment. We take pleasure in handing you herewith our latest investment listings, attached hereto, as per your request. Through an oversight on the part of our mailing clerk, the statement sent in compliance with your esteemed favor of the 12th ult. was wrongly addressed and has accordingly been returned to us. Regret the delay thus caused but beg to be permitted to say that we take pleasure in enclosing duplicate herewith. At present writing we are unable to quote on Siberian securities, owing to unforeseen circumstances arising in connection with shipping, but beg to inform you that in so far as we are able to foresee, the old prices will prevail during the coming season. Whatever the case may be, we are pleased to advise you that quotation shall go forward to your address immediately on receipt of same at our office. Hoping this communication may prove satisfactory in every respect, assuring you of our best attention at all times, and awaiting your further commands, beg to remain.

Mr. Opdycke gives the following as an example of the same letter, correctly written—simple, clear, direct, and condensed as all business letters should be:

Thank you.

We enclose our latest list of investment securities.

The November statement is also enclosed. We regret that this has been delayed in reaching you.

The status of the Siberian securities will probably remain the same. Just as soon as we receive definite information at this office, we shall write you.

We think you may be interested in a booklet explaining our South American activities. It has just come from the press and we are sending you a copy.

THE PARTS OF A BUSINESS LETTER

The following outline shows the six parts of a business letter:

1. HEADING

115 State Street,
Chicago, Illinois.
April 26, 1926

2. INSIDE ADDRESS

Mr. John Brown,
20 Broadway,
New York City.

3. SALUTATION

Dear Mr. Brown:

4. BODY

Thank you for your offer of coöperation on the Roger case.

We shall keep you advised concerning the progress of this case, and call upon you just as soon as you are needed.

Mr. Blank will be in Chicago on May fifth, and he will communicate with you at that time.

5. Complimentary Closing

Very truly yours,

6. Signature

Henry Kinney.

In business letters, the suitable forms of salutation are as follows:

Sir:
Dear Sir:
Gentlemen:
Dear Sirs:
My dear Sir:
Dear Madam:
My dear Madam:

Complimentary closings, suitable for business letters, are:

Yours truly,
Yours very truly,
Very truly yours,
Sincerely yours,
Respectfully yours,
Yours respectfully,
Cordially yours,
Yours cordially.

PART VI

ETIQUETTE FOR CHILDREN

I

ETIQUETTE FOR CHILDREN

THE CHILD REFLECTS THE HOME

MANY devoted parents feel that their job is over when they have fed and clothed their children, taught them to walk and talk. But loving a child, providing for his physical well-being, sending him to school—all these are important, of course, but not enough. One of the most significant tasks which any parent faces is *to prepare the child for social contact with the rest of the world*. For in that direction lies much of the child's future happiness in associating with other people.

The youngster, who, like Topsy, "just grows," is handicapped from the start. And the child who has been trained like a little puppy to do and say certain polite things when strangers are about, is likewise unfitted for life. For when he is grown up and must mingle with others, he will feel uncomfortable, ill at ease.

Children, like adults, are most at home in what they are accustomed to do; and those who grow up with good manners as part of their daily life find it as natural to do the right thing as to breathe. For good manners to become habitual and instinctive, they must be ingrained in a child from his earliest years. The way to achieve this is through consistent daily example on the part of the elders. What the child observes in his parents, he imitates. What the child becomes accustomed to in his home, he does spontaneously among strangers. Charming, courteous manners in children indicate charming manners in those who bring them up.

Children do not snatch the torch of good behaviour from some burning bush [says Nella Braddy]. It is handed down to them.

Without question, the home is the kindergarten of good breeding; and the adults in the home are the master patterns from which the children fashion their own speech and manners. Whether it is in a mansion on Fifth Avenue, or in a tiny cottage on Main Street, the parents can show by example what they want the youngster to be, how they want him to act.

The crab mother in the fable, with all her anguished pleading, could never teach her children to walk forward instead of backward because she could not *show them how to do it.*

Parents can and should show their children, by precept and example, "how to do it."

THE FORMATIVE YEARS

Children should grow up with good manners so that courtesy and graciousness become part of their personality.

The child whose manners are neglected is bound to suffer for it later in life. When he is ready to enter the world of men and women and be one of them, he must *begin to learn* the rules of the game of life, instead of knowing them instinctively. Someone must teach the child the accepted principles of right and wrong. Someone must be the interpreter of the traditional laws of society. Someone must show youngsters that rudeness and discourtesy bring their own unpleasant consequences.

This does not necessarily mean that children need to be repressed. A child can grow up untrammeled and free, with his personal liberty respected—and yet he can be trained to be a little gentleman. The sensible mother sees to it that her children acquire good manners while they are very young; for it is then, in their formative years, that they absorb quickly, unconsciously, and *by imitation.*

EARLY TRAINING

As soon as the child is old enough to understand, discipline and training should begin. Even an infant can be

made to realize that there are persons in authority who mean to be obeyed. It is always a great temptation for an indulgent parent to yield to a child. It is so easy to stop a fit of crying with a candy, or end a fit of childish temper with a toy. But "peace at any price" is costly in child training, is often disastrous to the child's developing personality. A habit once established is difficult to overcome; and the child who has been permitted repeatedly to make a nuisance of himself to get what he wants will have a hard time overcoming his selfishness and bad manners later on. And overcome them he must, if he wishes to be accepted by the right kind of people.

A little patience with children in the beginning pays far greater dividends than buying an hour's peace with a candy, or overlooking a rudeness or discourtesy because it is "cute." There are rules in every well-ordered household, and the child should be taught from the very first to abide by these rules. Certain things may be done, others may not be done. These the child should know and understand, and no violation—however small—should be overlooked.

Of course the child should be told *why* he must not do or say certain things. To demand blind obedience from a youngster may make him sullen and resentful. He should be told it is wrong to shout because shouting disturbs others —it is wrong to gulp food because such action is unpleasant to others at the table. Training in good behavior is never lost on a child—provided he grows up with it as part of his daily routine instead of having it forced upon him only when "company" is present.

It goes without saying that one must have the grace to overlook tiny faults that cannot possibly grow into bad habits. One must not nag youngsters until they fear to act naturally. An old proverb says, "*From children expect childish acts.*" Everyone expects children to be noisy in their play, and wise parents do not attempt to repress the healthy tomboyishness of their little ones. But these same wise parents are careful to discourage at the start any tendency on the part of children to be boisterous in public places, to attract

attention to themselves by their forwardness, to interrupt the conversation of elders, to be discourteous, inconsiderate, or untidy.

THE FINE RELATIONSHIP BETWEEN PARENT AND CHILD

It is natural for a child to look to his parents for approval. Remarkable results in child training can be achieved through the simple expedient of a word of praise when it is warranted, a compliment when it is deserved. Most children are quick to respond to such praise, and wise mothers will not overlook this means of stimulating the child to better manners.

It is also well to remember that each child is an individual, and an effective method of training for one may not suit another. The problem is strictly an individual one. But there can be no question that in homes where everyday courtesy is the rule, where parents are patient and polite, their children are sent into the world with the great personal asset of good manners and poise.

And by parents we mean *both* parents. So often the task of training the child in courtesy and behavior is left entirely to the mother. But how true it often is that—to the child, at least—the father is the hero of the household; and as such, what a tremendous amount of good he can do in setting the example of good manners for the child!

If it is the ideal of the parents to have children so well-mannered that they act like little thoroughbreds in any company or any environment, *they should make themselves shining examples of everything they want their youngsters to be.* Among other things, they should never shout at a child, nor at anyone else. They should keep things in order. They should be courteous to strangers. They should talk softly at all times—say "thank you" distinctly every time the occasion arises—*exaggerate* their politeness, if necessary, to emphasize its importance to the child.

From your own observations you know how imitative a youngster is, how he tries to do exactly what the grown-ups

around him do. If you slam the door, the chances are that he will do likewise. If you shut the door softly and carefully, he will no doubt follow your example.

The boy or girl who has been brought up in an environment of courtesy and consideration, among people of good taste and good manners, quickly reveals the fact to all with whom he or she comes in contact. There is no mistaking the quiet manner and the lovely, gracious ways of the child who has been well brought up.

CHILDREN'S MANNERS

No matter how adorable they may be otherwise, the young of the species are little savages in so far as manners are concerned. By their very nature they are free and unrestrained —and politeness is something which must be grafted upon their careless young personalities as early in their careers as possible.

Nowadays the well-mannered child is the exception rather than the rule; and it is precisely because of this that the small lady or gentleman of five or thereabouts is so completely heart-winning. Though the modern idea seems to be to check no childish impulse or instinct, it is a mistake to permit a youngster to grow up "wild"—without the pruning, polishing, and rounding off of rough edges which prepare him for life. Restraint of some kind is absolutely essential for the child's own well-being and happiness in later years. A child uncontrolled is like a truck thundering downhill with no one to apply the brake; danger and possible disaster loom ahead.

Every child should learn to be polite *as a matter of habit.* He should be taught good manners just as he is taught to walk and to talk. A child of six should know something about everything he will need to know as a gentleman. That may sound like a big job to a busy mother; but it really covers just the fundamentals which every human being has got to know.

Even the tiniest gentleman should be taught to remove his hat to a lady—to give his hand readily in greeting—to say "please" and "thank you." Even the tiniest lady should be taught to be courteous toward elders, to say "excuse me" when she treads on someone's foot. The mother who insists that her children do these courteous things at home need not fear that they will forget her training away from home.

There are many who believe that the character of a person takes form during the first six years of life. Certainly those early years have a tremendous influence upon the manners of the child. Courtesy is the real thing—instinctive and impulsive—only when it is taught from infancy. A child who is permitted to ignore a greeting, push in front of people or pass between them, does not merely grow up without manners. He grows up with *bad* manners. And these bad manners become *habitual,* increasingly difficult to overcome as time goes on.

The lad who has been accustomed to pay little courtesies to his mother and sister is more fortunate than the youngster who is permitted to grow up unrestrained. For he will never suffer the anguish of not knowing the right thing to do and say when he is struggling with the perplexities of the early 'teens. The *right thing* will be the natural and familiar thing to him.

Of course, it takes a great amount of patience to teach a child the social amenities; but it is well worth the effort, for it lays the foundation for a well-ordered, happy life. Much can be accomplished during daily contact in the family circle. The boy of five or six can be taught to step aside and permit his sister to enter a room first. He can be taught to remain standing until older people are seated. He can be taught that personal questions are impertinent, even when addressed to his mother. He can be taught to answer politely when addressed, to avoid interruptions and contradictions. He can be made to see that courtesy is its own reward, resulting in pleasant and agreeable association with others.

In teaching children the right thing to do it is important to tell them, whenever possible, *why* it is right. For example, a wise mother will tell her young son that lifting or "tipping" the hat began with the knightly practice of removing the helmet in the presence of a lady. Since the age of hero worship is by no means over, what could be more natural than for the child to try to emulate the chivalrous conduct of heroes of long ago? Any book on the origins of social customs[1] (and there are many of them in the public libraries) will give the mother all the material she requires to fascinate the child and get him truly interested in his manners.

LITTLE NICETIES OF CONDUCT

There are certain inalienable rights of childhood which should not be overlooked. Every child has the right to shout, run, laugh, play, and be happy. But that is no reason for permitting him to make a nuisance of himself in public—to shriek noisily where older persons are trying to have a conversation—to push recklessly in front of people—in short, *to disregard others*. A child may be given free rein in the nursery, but he should be made to realize that there are certain niceties of conduct expected of him among people.

So many parents overlook in children what they would not tolerate for an instant in an adult. For example, it is a distressing spectacle to see a child—even a very young child—poke a probing finger into mouth or nose. As soon as he is old enough to understand, the child should be taught that such manners are not permissible. The nose should be touched with the handkerchief only—and then as unobtrusively as possible. Thumb- and finger-sucking are not only unpleasant sights for those who have to look on, but unhygienic for the child as well. An effective remedy for this habit is to rub a little quinine, or some other harmless bitter substance, on the tips of the fingers.

A child of three is quite old enough to be taught that a

[1] *The Customs of Mankind*, by Lillian Eichler, $1.00, Garden City Publishing Company, Garden City, New York.

cough or sneeze must be stifled in a handkerchief. To say, "Excuse me, please" as well, is a charming evidence of politeness on the part of the child—and a tribute to the mother's influence and training.

THE LOVABLE CHILD

A child should be made to understand that he has a social duty even to the strangers he meets—that he must be pleasant and polite if he expects others to be pleasant and polite to him. Teach him to be cheerful, to keep smiling, to conceal disappointment and control bad temper.

Tolerance and kindliness toward those who serve us must certainly be included in the courtesies of life. Few things are more distasteful than to see a child lording it over the hired girl in the kitchen, or being insolent to one of the other servants in the home. Such conduct reflects upon the parents; for the standard set by the mother and father toward servants generally regulates the actions of the child. A youngster will not respect anyone his parents hold in contempt. Even the smallest child should be taught to say "please" and "thank you" to servants.

If you want a well-bred, well-loved child, teach him to do little kindnesses for others, to express little courtesies, to overlook little rudenesses on the part of other children. Teach him that it is unkind to make another appear ridiculous, that it is far better to hurt oneself than to injure the feelings of someone else. Teach him to have the true sporting spirit—to win without gloating, to lose without whining.

Above all, teach your child to be gentle; to be considerate; to be sincere; to be courteous at all times and to all people. For these are the things that distinguish a fine character. *Let your own good manners be a lifelong inspiration and example to your child.*

II

CHILDREN'S TABLE MANNERS

MUST BE TAUGHT WITH GREAT PATIENCE

Two things indicate infallibly whether or not a person is well-bred: the way he eats and the way he speaks.

A child acquires language instinctively from the people among whom he lives; and each day brings new words to enrich his vocabulary. Even if no one ever taught him how to speak, he would inevitably learn how to express himself from hearing others about him.

But table manners must be taught with great patience and care. For though *eating* is as old as man himself, *dining* is comparatively recent—the product of a highly advanced civilization. It is only natural that the child, little savage that he is, should revolt against using the knife and fork. Fingers are so much more convenient!

The whole scope of table etiquette resolves itself to one simple idea: *consideration for others*. In a child, as in an adult, the reason for nice manners at the table is to make it more pleasant and enjoyable for others to eat with that person. The youngster should be taught with steady determination to be as *little* conspicuous and as *little* noisy as possible while at the table. In many well-to-do homes the child is not permitted to enter the dining room until he has mastered the elements of good table behavior in the nursery. He is taught by a competent nurse or governess to be clean, careful, and courteous.

Where the mother is the teacher, the child should likewise be instructed in table etiquette as soon as he is old enough to sit up and help himself. Of course, a youngster cannot be expected to master all at once the intricacies of the

knife and fork, the use of the spoon, and other table matters with which even adults sometimes have difficulty. But with patience and perseverance even the tiniest child can be made to understand that dining is something more than devouring food.

THE TWO ESSENTIALS

In teaching the child how to conduct himself at the table, two things are utterly essential: *discipline* and *example*. Of these two, example is the more important, for no child can be expected to eat with any better table manners than he observes in his elders. A little boy or girl who eats nicely at the table definitely reflects upon the culture of the parents.

Altogether too many children are not taught by their careless, indulgent parents to conduct themselves decently at the table. It is not pleasant to eat with such children. They come into the dining room with grimy hands and unkempt hair, climb into their chairs before anyone else is seated, and begin reaching for food at once. More often than not, the parents merely smile at such conduct, excusing it with the time-worn aphorism, "Children will be children."

But we must not forget that children reflect the home. If a child is accustomed to see excellent table manners in his elders —not only when guests are present, but always—he is more likely than not to have good manners himself. But when parents ignore the niceties of dining, when they set no fine example for the young person to follow, how can we expect good manners of him?

The child who holds his spoon as if it were a shovel, who butters a whole slice of bread as if a famine were on the way, who reaches across the table, who noisily smacks his lips— that child is betraying the influence of wrong example in the home. Just as soon as the youngster can understand, he must be made to realize that certain rules of conduct must be observed at the table before he can be permitted to enjoy the company of others. The punishment for disregarding these rules should be eating alone.

The first fundamental in table etiquette for children is to

take small mouthfuls, eat slowly and carefully, and keep the mouth shut while chewing. It is by no means "cunning" for a child to wolf its food like a little animal. Childhood is the period of preparation, and it is the parents' duty to see that the child is properly trained to mingle with others.

DINING WITH GUESTS

It is not advisable to permit very young children to attend formal dinners. They are much too restless to endure the torture of several leisurely courses. But there is no reason why they may not be present at an ordinary luncheon or dinner where there are guests, provided they know how to conduct themselves.

For example, they must come to the table with their hands and nails scrupulously clean. They should not seat themselves until all the elders have been seated. They should not show greediness at table, displeasure because of some dish they do not like, or delight because of some dish they particularly enjoy. They should not begin to eat before the others, nor leave the table before the older people have finished dining.

Children should be shown how to use the finger bowl and napkin as soon as they have graduated from bib and tucker. The napkin should not be knotted around the child's neck; he should be taught to keep it folded on his lap and use it like a little gentleman. He should also be taught to dip one hand into the finger bowl at a time, not plunge both fists into it with a great splash—as *all* children will do if they are not taught otherwise!

Infinite patience is required in the training of children. Never under any circumstances lose your temper, or use words the child may remember and repeat, to your embarrassment. Correct the youngster firmly whenever correction is called for, but do not nag. Nagging, once the child becomes accustomed to it, is quite ineffective. The best plan is to send him to his room if he does not behave; or take him aside *afterward* and discuss his faults one by one. This should

be done in a friendly spirit; the child's confidence and coöperation are more readily won if he is talked to as an equal. Try not to correct the child at the table, before guests, as this tends to make him self-conscious and sullen. Furthermore, it is annoying to guests to hear a child reproved and instructed in their presence.

FIRST STEPS TOWARD SELF-RELIANCE

Parents who continually help their young children at the table are making a mistake. Even a child as young as three should be able to do little things for himself; and the boy or girl of seven or eight should certainly be able to handle the knife and fork properly and manage food without having it all cut up. The youngster may be a bit clumsy at first, but how can he possibly overcome his clumsiness when Mother is continually doing the things that he ought to be doing himself?

Little persons should become accustomed to meet little difficulties [says H. E. Hunt], and as they grow up so, they will be able to meet larger ones, and when they are fully grown they will be able to stand up to the larger affairs of life.

Devoted mothers who do everything for their children are surprised when they grow up selfish and discourteous, unsuited in every way for their social responsibilities. As soon as children are able to attend to everyday duties themselves, they should be permitted to do so without other interference from grown-ups than an occasional word of caution or advice.

COURTESY IN THE DINING ROOM

It is a pleasant courtesy for the young boy to place his mother's chair, especially when his father is not present. An older brother should be taught to be polite to his sister at the table, helping her first and himself afterward. Such little courtesies do credit to the child and honor to the parents who had his training in charge.

To help children acquire poise and ease of manner, they should be given a reasonable amount of attention at the table. They should be encouraged to join in the general conversation, and when they speak they should be listened to. Rudely cutting off a child in the middle of a sentence by no means encourages him to listen politely to others.

Of course, noise at the table is not to be tolerated. The boisterous child should not be permitted to dine with grown-ups until he can be polite and courteous, and until he can refrain from contradictions and interruptions.

GOOD MANNERS AT THE TABLE

The knife is used for cutting meats and for spreading butter when butter spreaders are not provided. It is *never* used to carry, or to help carry, food to the mouth.

The fork is held in the right hand, tines up, except when it is used with the knife to cut meats. It is never grasped in the fist, nor is it used to mash foods together and shovel them into the mouth. It is used to convey most foods to the mouth, to cut lettuce, salads, melons, and so forth. When not in active service it rests on the plate, not on the table. A favorite childhood trick is to rest the elbows on the table—fork in one fist, knife in the other—while talking or waiting for another helping. It is a bad habit and should be discouraged from the start.

The spoon is used to convey soups, cereals, soft-boiled eggs, and other foods of that kind to the mouth. It is also used to stir tea, cocoa, and coffee. After a beverage has been stirred and a few spoonfuls sipped to test the sweetness and temperature, the spoon is laid aside. It is never allowed to remain in the cup or glass from which one is drinking.

The "finger foods"—that is, foods which may be taken up in the fingers—include bread, crackers, celery, radishes, nuts, most raw fruits (except bananas, which should be peeled, placed on a plate, and eaten with the fork), bonbons, corn on the cob, olives, small sandwiches, and many similar foods. Asparagus is *not* a finger food; few things are more unsightly

at the table than to see a child or an adult lift a stalk of asparagus which is dripping with butter sauce, tilt back his head. and suck off as much of the vegetable as he can. The asparagus tip should be cut off with the blunt edge of the fork, and so conveyed to the mouth.

Very young children may be permitted such liberties as gripping the fork with the fist, tipping a cereal bowl, putting a spoon in the mouth with the pointed end foremost, holding a mug or glass with two small hands. But as they grow older, children must be taught to pattern their table manners from the manners of the elders with whom they dine, proceeding to learn slowly but surely—as with the other more important matters of life.

Instinct may teach a child to hesitate before he reaches his little hand to touch fire; but instinct never taught any child how to avoid blunders at the table. The only way to initiate a youngster into the mysteries of the knife and fork is through patient teaching and proper example.

III

YOUR CHILD'S SPEECH

HABITS OF SPEECH ARE FORMED IN CHILDHOOD

As a child's character reflects the influence of his home, so does his use of the language reflect the English of his parents.

Definitely handicapped is that impressionable youngster who hears nothing but broken, incorrect speech about him. If wrong pronunciations, foreign accent and grammatical errors are permitted to become habitual in childhood, the boy or girl is likely to grow up negligent in this matter—and continue so throughout life.

Very little of what is said by grown-ups around him escapes the growing child. There is more truth than tradition in the old saying that "little pitchers have big ears"—and not only have they big ears, but a sensitiveness which makes them permanently influenced by what they hear and overhear in the home and outside of it. How often do we hear a two-year-old blurt out some unfortunate word or phrase that one of his parents let slip in a moment of anger or impatience! The child is quickly hushed, and the parents shake their heads in despair, little realizing that they themselves are to blame.

There is a story about a youngster who was asked in school how much a million dollars is. He was unable to answer, and the teacher warned him that she would ask the same question again the next day. That evening the little boy consulted his father; and the following day when the teacher again asked him how much a million dollars is, he answered, "*A d'arned lot.*" The child certainly did not originate that

ugly phrase. He heard his father use it and assumed that it was correct; therefore he repeated it to his teacher in class.

THE USE OF GOOD ENGLISH

To instil in your boy or girl the love of fine English, the habit of correct daily speech, it is essential that you *watch your own choice and use of words.* The important thing is always to speak so carefully that the child, patterning himself from you, speaks carefully also. The accent should be watched, pronunciation, grammar—even the tone of voice. A loud, harsh, or rasping voice can so influence a child that his own voice takes on the same undesirable qualities.

For the mother who is well-educated, who is familiar with the correct use of English and who speaks intelligently and well by habit, the task is comparatively simple. She need only be careful in her choice of subjects—selecting topics that fascinate the child and hold his interest.

For foreign-born parents who have an accent difficult to overcome, the problem is a little more complicated. The child is bound to acquire some of the characteristics of the parents' speech; and the only way to counteract this is to see that the youngster hears *perfect English* at every opportunity. He should be present whenever there are grown-ups around who speak the language well; and he should be encouraged to play only with children who have no trace of accent in their speech. In that way whatever influence the parents' accent may have on the child is checked; and later, the influence of his teachers and classmates at school further eradicates the tendency.

After all, accent is not such a very serious matter. In fact, a slight accent is often more interesting than otherwise. Foreign-born parents should not be concerned if they fail to master the exact pronunciation of words. If they strive always to speak as grammatically and correctly as they can —and if they make it possible for their children to hear perfect speech in others—they are doing all that can be reasonably expected of them.

ENCOURAGING SELF-EXPRESSION

Back in the age when it was not decent to concede that women were bipeds, children were taught to be seen and not heard. But that misleading axiom went out with petticoats and croquet; young folk of today, whose parents are guided by modern principles of child training, are definitely seen, heard, and reasoned with. They are encouraged to express their ideas forcefully and well from the moment that they have ideas, even of the most elementary kind. Such children have a tremendous advantage over those who are shut out of conversation by selfish elders who are annoyed if a child interrupts.

Not nearly enough is done in the average home to develop the child's intelligence. We hear the most ridiculous remarks addressed to youngsters, and their healthy, inquisitive minds are filled with so much nonsense that we often wonder if they will be able to see through the fog of inanities as they grow up. We once heard a little girl ask her mother what keeps the stars up. Instead of telling her something about the fascinating story of the stars, the mother said, "They are tacked to the sky, dear!" Another little girl had been told that God lived inside of her. "If I drowned would God drown, too?" she asked her mother. "Don't ask such silly questions!" the mother answered.

Children are naturally curious about life; and it is when they are very young and just beginning to think for themselves—just beginning to discover their own little worlds—that they should be encouraged to express themselves. This is the easiest time to train them in unique and original ways of self-expression.

IN CONVERSATION WITH CHILDREN

Children, like adults, resent being talked down to. Some mothers never talk to their children except to scold, warn, or coddle. Other mothers hold *real conversations* with their children, even the tiniest youngsters in the nursery. It is need-

less to say which type of mother enjoys her children more.

In conversation with children it is important to establish a friendly relationship, as though you were very, very much interested. Win the child's confidence. Tell him simple stories that hold his attention. Explain. Draw pictures, if you can. But above all, speak slowly and carefully—use the language as correctly as you know how—for the youngster is listening, absorbing each new word that captures his fancy, repeating each new phrase in his mind.

Be careful not to handicap your child with baby talk. Of course it is the most natural thing in the world for a mother to talk to her child in its own sweet, gurgling fashion. But while absurd mispronunciations are cunning, they certainly are not helpful to the child. As a matter of fact, they are a definite hindrance; for learning the language is a big enough task for any child, without being obliged to *unlearn* baby talk when he reaches the age of three or four.

The best-intentioned parents use ridiculous words and silly pronunciations, simply for the joy of seeing the little one grin and crow in response. But they do not realize what a barrier toward good speech they are setting up before the youngster. The more frequently a child hears good, sensible English words, the easier it will be for him to master the language and use it properly when he grows up.

All authorities are agreed that one of the most valuable educational sources the child has during his pre-school years is the conversation of adults with whom he is associated. It makes a big difference what he has to listen to. What many mothers fail to realize is that *feeding the mind* is second only in importance to feeding the body.

Conversation in the home should not be allowed to consist of idle gossip, inane commonplaces, or the usual household drivel which cannot possibly interest a child. From the time he is old enough to understand, the youngster should hear intelligent conversation from his elders—should be urged to join in the talk himself. Busy mothers may scoff at this idea; but a little patience during the child's early years pays great rewards in companionship later on.

AT MEAL TIMES

For children, particularly when they are old enough to take their part in it, good talk at table is an essential part of education.

A dictatorial monologue on the part of the head of the family is not conversation and is not especially helpful to the children. It often happens that the son of tyrannical parents who are continually repressing him grows into manhood distinctly deficient in the art of self-expression. The sons of the most tyrannical man we ever knew have become respectable failures. They do not drink, or gamble, or lie, or lose their tempers—neither do they succeed. They simply do not react successfully to the circumstances of life. They never had the chance to develop normally—never learned self-expression. We attribute their failure very largely to their meal-time experiences. Throughout long and dreary years they heard their father, seated at the head of his table, express himself emphatically and arbitrarily on every possible subject, and they were given no chance to voice opinions of their own. They were "seen and not heard" with a vengeance, with the result that they have never been heard from in the world of achievement.

Because most parents are so busy and most children so active, the enforced leisure and comparative quiet of the meal hours offer great opportunity for training in speech and self-expression. If the conversation is kept within the range of the child's comprehension, without being childish—if words and phrases are carefully selected, and the talk of the adults kept on a high level for example's sake—the advantages to the child in speech- and word-training are greater even than school and teachers can offer. The telling of actual happenings and the relating of stories is an excellent meal-time custom. And the children, even very young children of five or thereabouts, should be given their turn at story-telling.

Some parents are selfish in the matter of meal-time conversation, monopolizing the occasion for their own grown-up interests. This is in no way beneficial to the child who is

growing up; he needs the generous *give-and-take* of conversation in the family circle to help him learn to express himself properly and well.

GUIDING THE CHILD'S DEVELOPMENT

Every mentally healthy child is full of curiosity. To guide and satisfy that curiosity is the right road to education.

One of the things about which children have an insatiable curiosity is the sound and meaning of words. Even when they are so young that they cannot understand simple definitions, they delight in the sound of words and enjoy repeating them.

Another fundamental upon which parents can depend in teaching language to children is *the passion for repetition.* The same old story told for the hundredth time delights the youngster—even more than a new story—for he likes the little thrill of recognizing characters and incidents. And what better training can there be in the use of language than this constant repetition? You know how quickly a child will correct you if you deviate by a single word from the original text. Without any conscious effort, the child learns not only the story, *but every word in it.* That is the great educational advantage of nursery rhymes. In memorizing them the child also memorizes many new words.

Reading aloud to children is valuable for many reasons. In the first place, it teaches youngsters to concentrate. It opens their ears to the proper pronunciation of English. It acquaints them with new words and their use. Every child between two and six should be read to regularly from interesting and well written story books—and the more often each story is read, the better.

IV

CORRECT DRESS FOR CHILDREN

MAKING CHILDREN CLOTHES-CONSCIOUS

We know a little girl of six who has a string stretched across the inside of her closet door on which she hangs all her hair-ribbons. The idea is her own. Every morning she carefully selects a dress and a hair-ribbon to go with it; and she would not dream of wearing a red ribbon with a pink dress. Colors must either match or harmonize.

That child, at six, has definite clothes-consciousness. Instead of being repressed, instead of being forced to wear what her mother selects for her, she is being permitted to express and develop her own young tastes. That is an excellent thing for the child. She will grow up into a personality, expressing her own individual tastes, instead of becoming a patchwork of ideas and ideals grafted upon her by others.

Do not force your own ideas in dress upon your children. You may loathe a certain shade of green, but if your daughter likes it, if it suits her taste and her personality, let her wear it. Then she will be no mere puppet, but an individual expressing her own taste. Of course, as a mother, it is your pleasant duty to advise, suggest, and help; but never be guilty of taking a child's personality in your hands like a lump of clay and molding it into what you think it should be. Every child has the right to develop his or her own personality; and one of the best fields in which to permit a little girl or boy to express himself is in dress.

CLOTHES AFFECT BEHAVIOR

What a child wears in the years before six has a definite influence upon his behavior. Youngsters are more impression-

able than most of us realize. If a little boy is forced to wear clothes different from those worn by other children around him, he is likely to become shy and self-conscious. If he is overdressed, he may develop an exaggerated sense of his own importance. If he is carelessly or conspicuously dressed, he may be subjected to the criticism of others—always a devastating experience for a child.

Grown-ups cannot realize the withering effect of uncomplimentary remarks made in the presence of a child concerning his clothes. We once knew a young man who was extremely shy in company. He explained that as a child he was dressed in all the ruffles and ribbons of the Lord Fauntleroy era, and he was never permitted to play with other children for fear he would damage his beautiful clothes. The youngsters in the neighborhood made fun of him, and their mothers criticized his clothes in his presence. As a result he grew up with an inferiority complex which he has not overcome to this day.

Another young man had the same problem to face in his childhood, but met it in a different way. His mother had passionately desired a girl, and when he was born she was very much disappointed. To ease this disappointment she dressed him as a girl, and even when he was four years old she forced him to wear little dresses instead of suits. But he was a strong-willed chap, and he rebelled against the clothes that made him conspicuous among other children. When a lad in the neighborhood called him a "mama's boy" he took the taunt as a challenge and sent the youngster home with a blackened eye and a bruised nose. That was the beginning. After that he fought any child who dared to make an allusion to his clothes. It gave him a peculiar satisfaction, as though he were vindicating himself. He was forever getting into difficulties. He distrusted all strangers, felt sure they were laughing at him. He was sullen and unmannerly whenever there was company at his home. After a while he grew up and selected his own clothes; but it took him years to overcome his habit of impulsive rudeness toward strangers.

CHILDREN'S CLOTHES SHOULD BE COMFORTABLE

Mothers do children a grave injustice by forcing them to wear clothes they do not like or in which they do not feel comfortable. Every normal child is born with the urge for physical activity; and clothes that, for one reason or another, hamper this natural urge do more damage than might be supposed. That which unites simplicity with good taste is the best possible dress for children. Nothing fussy or elaborate is correct; the child too finely dressed to enjoy play is *vulgarly* dressed.

Children who are overdressed—and unfortunately so many are!—lose their natural charm. They become self-conscious, especially when they are admonished every few minutes to "be careful!" A child who is forever being reminded to sit still, be quiet, don't muss your dress, don't tear your stockings, don't scuff your shoes—that child is made too aware of its clothes and its *self*. Clothes should never be so beautiful and so costly that the youngster cannot behave normally in them.

Furthermore, it is a mistake to "dress up" children for visitors. Party clothes, like party manners, tend to make the child feel uncomfortable and ill at ease. Clothes that are a little too good for everyday use are very apt to create an artificial and strained feeling when they are worn. Children who are dressed well at *all* times—irrespective of whether or not guests are present—acquire poise and confidence in themselves, valuable social assets which may stand them in good stead later in life.

GOOD TASTE IN CHILDREN'S DRESS

It is never too early to teach children to appreciate quality. Standards established in childhood very often remain; and a child accustomed to cheap materials and gaudy ornaments is more likely than not to show preference for them throughout life. On the other hand, a child made to realize from the start that simplicity, modesty, and good quality in dress are

the distinguishing marks of the lady and gentleman, is not likely to be attracted by glittering ornaments and "loud" patterns later in life.

All children love bright colors, and of course they should have that love gratified. But even brightly colored clothes can be simple. Even brightly colored clothes can be designed of good material, can fit properly, and can be planned to suit the individuality of the small person who is to wear them.

Whether worn by a child or an adult, clothes that attract attention are not in good taste. Some one was once telling Beau Brummell, dandy of the eighteenth century, about a certain well-dressed man. He said, "Brummell, that man was so well-dressed people turned to look at him!" "Indeed!" answered the Beau with a smile. "Then he was *not* well-dressed."

Simple, well-cut clothes that do not call attention to themselves are the clothes well-bred children wear. Flowers, ribbons, and buttons are the decorations; no jewels—no costly ornaments of any kind. It is certainly no easy task to dress the pre-school child properly, so as to promote the best development of body, mind, and manners. The whole secret lies in moderation, simplicity and common sense. And *common sense* implies a regard for the child's natural impulses —the urge for physical activity—the love of gay, bright things—and the very human instinct of pride. The child whose mother dresses him intelligently and well is indeed fortunate.

All this may sound frightfully exaggerated to the mother of a growing brood whose greatest clothes problem is keeping the youngsters looking fresh and clean. But that is, after all—despite its great importance—a lesser responsibility. Far more significant is the start the child gets in life—the road upon which his young feet are placed—*the bending of the twig* toward culture and charm in manners, speech, and dress.

V

CERTAIN FUNDAMENTALS OF CHILD TRAINING

TOO MUCH ATTENTION

One of the most heart-winning qualities in a young child is his *unawareness of self*. The naïve charm of a youngster of two or three who has been unspoiled by doting parents and sentimental visitors is irresistible.

Unfortunately, however, this delightful and desirable quality in children is conspicuous nowadays more by its absence than its presence. Many youngsters are deliberately made aware of themselves by too much attention. Little Mary's curls and dimples are enthusiastically admired in her presence. Junior is brought in like a blue-ribbon puppy and bribed to recite a nursery rhyme for the doubtful pleasure of his mother's guests. The child is extravagantly praised and applauded—whether he deserves it or not. After a few such exhibitions even his adoring parents cannot fail to see how the tiny person struts and poses whenever there is anyone around to admire him.

We know a young mother who is so engrossed in her little girl that she makes a perfect nuisance of herself when anyone calls. She has the child brought in, shows her off, coaxes her to talk, beams with pleasure at every childish phrase or action. No doubt this little girl will be an intolerably self-centered person when she is older. On one occasion she actually flew into a fit of temper because she thought she was not being noticed. Such conceit in a child is certainly not pleasant to see, and the fault is usually the parents'. It is the result of too much flattery and attention—a natural enough tendency for parents, but one which we cannot discourage

too emphatically because of its harmful effects on the child's character and personality.

Mothers who are especially devoted to their children are inclined to "exhibit" them entirely too much for their own good. We have all heard fond mothers make some such remark as, "This is my little girl, Jean. Her teacher says she's the smartest girl in the class." Jean is then made to recite a "piece" for the company. How can the child be expected to grow up modest and unspoiled under such conditions?

A little praise now and then is a splendid thing, especially for the shy, timid child; but it should be given in private, not before company. If mothers knew how easy it is to warp the young personality, they would certainly cease exhibiting youngsters like prize attractions at a circus.

THE DANGER OF OVERPROTECTION

Too much mothering—the kind that "shelters" the child from the world and deprives it of all normal contacts—is just as bad as overdoses of flattery or praise. The cloistered child who is carefully protected from other children, who is enveloped in a tender "hands off" atmosphere, is usually shy. When he is finally thrown into contact with other children, as at school, he has to begin learning how to come out of the shell of himself and mix with others.

It is not always easy. Many children suffer an agony of shyness their first few days at school, simply because they were never before permitted to mingle freely with other youngsters. We have known mothers who did such a good job of "protecting" their children that they made them shy and timid for the rest of their lives. One of the most silent and self-conscious young women we know tells us that she was in the beginning a sheltered child who was not permitted to go about with other children.

The sensible mother knows that childhood is the period of preparation, and that habits formed before six are not easy to overcome. She knows that much of her child's future happiness depends upon his peace of mind, his confidence

and his poise in association with other people. And so she does not build a wall about the youngster. She does not keep him apart from other children. She lets him play the games he likes, do the things that interest him, join in the fun of other tots.

Above all, she lets him do things and make decisions for himself—for that is the first step toward self-reliance.

Overprotection weakens children [says a well-known authority], keeps them susceptible to the buffets of fate which they ought to be learning to ward off or stand up to by themselves.

THE SHY CHILD

It is very important to understand the shy child and the *reason* for his shyness. Perhaps he is merely self-conscious, due to mistakes in early training. The self-conscious child is never at ease; he is either awkward or fidgety in company, or else very timid and backward. He is acutely aware of his own personal existence, having been spoiled by too much attention, too much flattery, or too much mothering.

But shyness is not necessarily the result of self-consciousness. Some of the world's greatest thinkers, inventors, and explorers were shy as children, preferring to be alone rather than playing in groups. If your child likes to try experiments, likes to make things with his hands, likes to test his skill with crayons or clay, do not lament the fact that he is shy among people. His shyness may be an indication of thought and depth. In those long hours he spends alone at his play he may be exploring the hidden corners of his young imagination and laying the foundation for a successful future.

It is a mistake to force such a child to play with other youngsters when he doesn't want to. For his own good, of course, he should be brought into contact with others as much as possible; but he should not be told to "run along and play with the other children." That is exactly what the shy child does *not* want to do. He should be permitted, in so far as possible, to follow his own inclinations. He should

be permitted to develop his individuality through the games and interests to which he turns naturally. His proficiency in these things will help to develop his self-reliance; and when he mingles with others later in life, the consciousness of his special skill will overcome any natural tendency toward shyness.

There are many group activities into which the shy child can be drawn. Games in which eight or ten youngsters participate are excellent—particularly games of skill in which the shy child is given the opportunity to distinguish himself. If your child is shy, give lots of little parties for him; and at each party introduce games in which all can participate, and in which all have the chance to show their young skill. See to it that your shy child is deliberately overlooked until he becomes eager to show his skill, eager to join in the game with the others. Never for an instant let him feel that he is being forced to take part.

The easiest way to accomplish anything with children is to turn routine into play. By drawing a youngster into pleasant group activities, it is far easier to overcome his shyness and timidity than by forcing him to mingle with other children against his will. A great mistake is to single out a shy or self-conscious child for notice, and to tell others about his shyness in his presence.

All children, shy or otherwise, should be permitted to meet guests—not only their own young visitors, but their parents' grown-up guests. It gives a child poise and confidence to come into contact with older people who are well-mannered. But in this, as in everything else, moderation is desirable. The child should not be forced upon guests. Or rather, children and visitors should not be forced upon each other. For no matter how wonderful the young person may be to his own parents, it does not follow that he is absorbingly interesting to all others. It is quite natural for a mother to want to show off her child, but she should resist the temptation, for it bores the visitor and tends to spoil the youngster.

Children are more sensitive than most of us realize; and many a shy child is made more shy by thoughtless comments

on his appearance or his mannerisms. We know one little fellow who stutters, and his mother never fails to make some remark concerning his affliction when there are visitors at the house. She doesn't mean to be unkind, but she is causing the child many bitter moments. It will be far easier for him to overcome his stuttering later in life than the shyness she is encouraging by her thoughtless remarks. We think that the best plan by far is to make no personal comments whatever concerning a child in his presence. Compliments merely make him self-conscious and vain; criticisms make him shy and unhappy.

THE SPOILED CHILD

When you let little Johnny flaunt your commands or exact obedience from him, you are settling whether he will be a law-breaker or a good citizen as a man [says Dorothy Dix]. You can't raise a child up to be the one thing and expect it to be something else when it is grown. Rearing children is the most relentlessly logical process on earth. A mother always reaps what she has sown.

Bringing up children is a big job. To be a good mother a woman must have far more than love for her child. She must have brains and backbone, patience and perseverance, a sense of values and—above all—a sense of humor. Add to this the finesse of a diplomat—and you have a mother who will probably do a good job of preparing her children for the complex and complicated business of living.

The indulgent and overfond mother who spoils her child is doing both herself and the child an injustice. A spoiled child is generally an unhappy child, and always an unpopular one. A well-known psychologist says:

The child that loses its temper, that teases, that is petulant and disobedient, and a nuisance to everybody, is merely a victim, poor little thing, of parents who have been too incompetent or negligent to train it to obedience. Moreover, that same child when grown will be the first to resent and blame the mother's mistaken "spoiling" and lack of good sense.

It is not an easy matter to make over a spoiled child; but it can be done. The important thing is for the parents—and particularly the mother—to change their viewpoint. They must definitely give up, once and for all, the mistaken notion that "he is only a child once—let him be happy." It is not making a child happy to give him everything he wants. It is making him into the kind of person that everyone dislikes. Parents should stop indulging the spoiled child; should provide opportunities for the youngster to do things for others; should calmly ignore all tantrums and fits of temper; should be patient, firm, and fair. It may take a long time, but under such training the evidences of early spoiling will gradually disappear.

PROBLEMS OF PUNISHMENT

The old time-honoured method of dealing with children has gone into the discard [says a recent writer on child training]. There has been a revolt of youth, and youth has won out, and now we have to manage our children by subtlety and not by force.

There will always be parents to insist that sparing the rod spoils the child, but the world is waking up to the idea that gentleness and kindness are far more effective than scolding —that the promise of reward is a greater incentive than the threat of punishment.

Really high-class animals are never whipped. Trainers will not allow it, because whipping spoils the animals. Horses bred for races receive the most gentle treatment and are never in any way abused, for it is the fine free spirit of the animal that wins the race.

The parallel may be a crude one, but children, like animals, respond best to kind and gentle treatment. Whipping may force obedience from a child, but such treatment will cow and intimidate it also and take something fine from its spirit. Sometimes, when the punishment is administered by a violent parent, it fills the little child heart with resentment and hate that is not soon forgotten.

And yet, punishment is sometimes necessary. How shall the disobedient child be controlled? How shall the naughty, unruly child be taught to control its temper and its pettishness, taught to conform to the rules of the household without being constantly reminded to do so?

The first thing to remember is that no one can govern a child who cannot govern himself. You must not lose your patience no matter how aggravating the child's actions may be. Let him see that you are firm, determined, but calm. In reproving a child let the tone be gentle and the words kind.

To threaten a child is a futile method of control. The mother who threatens to send her child away if he does not behave and promptly forgets all about her threat when the child is deliberately disobedient, undermines that child's faith in her. Quite as foolish is the mother who threatens to call the bogey-man or the policeman, for she is filling the child mind with fears that are neither healthy nor wholesome.

Punishment by deprivation is probably the best form of control for disobedient children. The little boy who cannot behave nicely at table should be deprived of the pleasure of being with the grown-ups by having luncheon and dinner served to him in the nursery—alone. The little girl that is petulant, sullen, and impolite should be deprived of the promised visit to her little cousin in the country until she is pleasant and courteous. Such punishments, without irritation and impatience on the part of the parent, do real good in molding character and teaching the child self-control.

Government by reward is an excellent plan that works nicely with punishment by deprivation. Promise the child a new picture book when he is able to use the napkin properly. Talk about a trip to the country as soon as little Robert is clever enough to use his knife and fork at the table. Hint at a birthday party for Marian as soon as she knows how to be a polite and courteous little hostess. Such promises of reward are incentives to the child and generally achieve the desired results. How very much more gratifying to have the child do the right thing pleasantly and willingly than to force him against his will!

BOOKS AND AMUSEMENTS

The child should have his own library, and one that will correctly develop his mind and manners. It should belong to the child, should be his own personal property. It may be just a shelf of fairy tales and Mother Goose rhymes in the nursery; but if the child knows that the books are his very own he will enjoy them more.

It is not very difficult to select books for tiny girls and boys. Mother Goose rhymes, bedtime stories, and animal tales, profusely illustrated, serve the purpose very nicely because they hold the child's interest and stir the imagination. For very young children there are books made up entirely of photographs which help to familiarize the youngster with objects of everyday use.

For older children the problem of selecting suitable books is a little more difficult. The books for children between ten and sixteen should be selected with great care, and there should be sufficient variety to appeal to the developing reading tastes of the young boy or girl.

Reading should never be forced upon a child. Books of widely varied nature should be placed at his disposal, so that he may select whatever subject appeals most to his imagination. The following titles are offered as suggestions.

Robin Hood and *Robinson Crusoe* will never cease to delight the youthful reader. Other old favorites are *Oliver Twist, Lorna Doone, Little Lord Fauntleroy.* Young boys will enjoy *Bob, Son of Battle,* the Jungle Books, *Plain Tales from the Hills, Treasure Island, The Sea Wolf, Huckleberry Finn.* A book that stirs the imagination and fascinates both boys and girls is *Twenty Thousand Leagues Under the Sea.*

Grimms' and Andersen's *Fairy Tales* and *Alice's Adventures in Wonderland* are for young girls, not older than twelve years, who have imagination; *Little Men* and *Little Women, Pollyanna* and *Rebecca of Sunnybrook Farm, The Mill on the Floss,* and the Elsie Dinsmore books are for the girl of ten to fourteen who tells you that she has outgrown fairy tales.

The boy who loves adventure will enjoy *The Three Musketeers* and books like *The Spy* and *The Deerslayer,* by James F. Cooper. *A Tale of Two Cities* and *David Copperfield* are for older boys, as well as Jack London's *The Call of the Wild* and *White Fang.* For the girl of fifteen or sixteen who expresses a taste for romance in reading we suggest *Evangeline* and *The Courtship of Miles Standish.*

Keats, Shelley, Browning, Rossetti, Longfellow—these are the poets with which young people should be familiar. Among the interesting biographies we recommend those of King Arthur, Sir Walter Raleigh, Joan of Arc, George Washington, General Joffre, Lord Kitchener, Woodrow Wilson, Edward Bok.

Dickens, Scott, Thackeray, Shakespeare, Eliot, Stevenson, Kipling, Conrad, and a mighty host of others are waiting for the child old enough to understand them. Parents should watch the reading tendencies of children, studying their tastes and keeping them supplied with books that expand and develop these tastes. They should bear in mind that "the books and pictures we select for children, the stories we tell them, all have an influence upon their minds and their manners."

Nella Braddy has summed the whole story of toys for children in one fine paragraph. She says:

> Toys should be chosen for their value in developing the imaginative and the emotional sides of a child's nature, and those toys are best which leave most for the child to do. A top made from a spool and a piece of string is better, if the child himself makes it, than one elaborately constructed from steel and aluminum and furnished with a sort of music box which plays as it spins. The boy who gallops mile upon mile on a broomstick horse, steed far more gallant than ever Lochinvar bestrode, and the girl who yearns tenderly over a rag doll—and oh, what bliss a weatherbeaten rag doll can afford—these are they who can dream dreams—these are the stuff of which mighty nations are made.

Music, like books, stirs the imagination and wakens the child mind. Every child should be given the opportunity to

hear good music as often as possible, either in the home or at a concert. Very young children should not, of course, be taken to concerts where they will fuss and fidget, annoying everyone around them. But the boy or girl of fourteen to eighteen should be taken to concerts as part of his or her education, and should be given the chance to study music if the slightest talent or inclination in this direction is shown.

Moving pictures are an education because they enable one section of life to see how another section lives. But, like books, they should be censored by judicious parents; no child should be permitted to see a moving picture with which the parents are not familiar or of which they do not approve.

PLAYMATES AND FRIENDS

As we have already pointed out, children imitate the manners and actions of the people about them. This is as true of their playmates as of their elders. The most rigid discipline and the most loving care will not prevail against the example of Tom, Dick, or Harry, if these three have been allowed "to run wild." There is a glamour in lawlessness even among children.

The wisest and kindest parent that ever lived could not satisfy all the longings and desires of the average child. He needs the companionship of children his own age. The constant friction among playmates is the best way in the world to rub away sharp corners and rough places.

Between the ages of eight and twelve the child can be most easily influenced by other children, and it is during this age that he is most prone to acquire bad habits and poor manners. In so far as possible, parents should keep their children among desirable playmates, but snobbery should under no circumstances be countenanced and encouraged. The shopkeeper's son may be a finer little gentleman than the pompous ten-year-old whose father is a banker. Friends and playmates should be selected for their fine manners and gentle behavior, but without thought of social distinctions.

Games, books, music, toys, friends—carefully chosen,

these are the most important elements that enter into the molding of the child personality and are therefore the ones to which greatest attention should be given.

MORE MATTERS CONCERNING CHILDREN

The developing mind asks questions, and the child old enough to ask questions should be answered. It is deplorable to hear an impatient mother hush up a child who asks where the birds are flying, or why the flowers have pollen, or where the sun goes at night. The mother should answer the child to the best of her knowledge, and if she cannot answer she should promptly say so. If she is wise, she will enter into a compact with the child to search out the information and discover together what the answer should be. The child is delighted by such confidence and puts great trust and faith into the parent who takes his little problems thus seriously.

Reading aloud to children is an excellent plan. "Chivalry, generosity, truth, courage, endurance, and many other good qualities can find their way most pleasantly into a child's inner consciousness by way of fiction." Perhaps the greatest advantage of reading aloud to children is that it teaches them concentration and familiarizes them with the proper pronunciation of English. Children themselves should be asked to read aloud when they are able to do so; it is a training that will prove highly valuable later in life.

A promise to a child should be held sacred. Nothing so quickly destroys the child's faith and confidence in its elders as a broken promise; and nothing so quickly engenders sullenness, petulance, and disobedience in a child as lost faith in its elders. A promise once given must not be broken, no matter how difficult it may be to fulfill it.

The well-bred child is not a tale-bearer, and any tendency toward tale-bearing is quickly discouraged. But when questioned he tells the truth. A child should never be accused of breaking a vase or scratching a chair unless one is certain that he has really been the cause of the damage. An old proverb says, "A suspicious parent makes an artful child."

Children should be taught to express themselves civilly as soon as they are old enough to talk. The well-bred child does not answer a brief, curt "Yes" to a visitor's question, but says politely, like the little gentleman that he is, "Yes, Mr. Johnson" or "I believe so, Miss Brown." When introduced to strangers, the little boy or girl should not begin to chatter, but should courteously wait for the elders to speak first. The word "Ma'am" has gone out of style, and children are no longer taught to use it in addressing elders.

The ideal of every parent should be to have unaffected, unself-conscious children who are neither timid nor bold; who are neither restrained from every natural impulse nor allowed to run wild like little savages. The ideal of every parent should be to grow up with his or her children, respecting their young personalities, cultivating their comradeship, earning their esteem—making each child feel a worthy member of the family group.

VI

CHILDREN'S PARTIES

THE PARTY INVITATION

CHILDREN love color and decoration, and etiquette wisely permits them to have it in their stationery. Fashionable stationers in New York show tiny sheets of pink and blue notepaper for the child, cleverly decorated with colored motif designs or figures. What child can resist the temptation to scrawl its own invitation across such attractive stationery?

And Mother should permit it, for the child cannot start too young to take care of its own social duties. If the scrawl is unintelligible, Mother may guide the wobbly pen with her hand over the child's.

The very little child will need to have his invitations written for him. The following form is customary:

Dear Mrs. Blank:

Harold will be five years old on Thursday, the eighteenth of June. We are planning to have a little party for his friends on the Sunday following, June the twenty-first. I know he will not be happy unless little Marian is present. I do hope you will let her come.

If the nurse brings Marian here at three o'clock, she will be in time for the opening game, and I will see that she arrives home safely by half-past six.

Cordially yours,
Helen M. Roberts.

Marian's mother writes a friendly note of acceptance or regret, explaining if necessary why her little daughter cannot attend the birthday party.

As soon as Harold is old enough to assert his independence —which is about the age of seven or eight years—he will want to write his own invitations. It is a mistake to tell him what to write. Let the invitation be natural and childish. He will probably say:

Dear Marian:

I am having a birthday party on Sunday. There will be a cake with seven candles. Do you want to come? Please do. It will start at three o'clock.

Good-bye,
Harold.

Mother will make things easy by spelling out the words for him.

When Harold is twelve, he will be quite dignified, and his invitation will look something like this:

Master Harold Roberts
would like to have the pleasure
of
Miss Marian Blank's company
at a dance at 3 o'clock
Thursday afternoon, June twenty-first
Clover Hall

It is wise to have children acknowledge their invitations, for it impresses upon them the importance of their social duties.

The young boy or girl planning a birthday party may find some useful suggestions in the following model:

Dear Elizabeth:

I am going to have a birthday party on Saturday afternoon, the thirtieth of October, at 3 o'clock. All of our friends from dancing school and a good many of Jack's friends from his school will be here. We are planning a new kind of game, and I am sure there will be lots of fun. Jack says he has a

special surprise, and he won't tell even me about it. Won't you come, too, Elizabeth? You know we are all so glad to have you. I shall be very disappointed if you do not say yes.

Sincerely yours,
Helen Camden.

PLANNING PARTIES FOR CHILDREN

The correct hour for children's parties is three o'clock. The party should not last longer than about six o'clock. For older children, the hours may be from four or five until eight o'clock. Arrangements should always be made for very young children to be returned safely to their homes.

The two chief features of children's parties should be simplicity and a surprise combined with suspense. Children are delighted beyond measure when a surprise is promised. It may be a Jack Horner pie filled with gifts, an exciting game, home movies.

Children are easy to please, and they are happiest when they can be natural and joyous, finding fun in their own way. The simplest sort of entertainment is best. In the planning of games, one must be very skillful. The games must be amusing to both girls and boys; and one must sense just when to switch from the waning interest in one game to the thrilling anticipation of the next. It always adds greatly to the fun if prizes are offered to the winners.

Refreshments should be of the kind that children love and mothers approve. Simple foods such as eggs, vegetables, chicken, pudding, fruit, milk, cocoa—served in a new and festive way—are best. Tea and coffee should never be served to young children; nor should they be permitted to eat more candy than is good for them. Of course, no party for youngsters is complete without ice cream and cake.

Young guests at a birthday party should be instructed by their parents to present their gifts with a friendly, "Happy birthday." The little host or hostess says, "Thank you," and opens the gift at once. Whether it is something he likes or

not, the child should show enthusiasm for the gift; only an ill-bred, poorly brought up child will show a young guest at his birthday party that he is disappointed in his present.

When the guests depart, the little host or hostess says a pleasant good-bye and thanks the young people for coming to the party.

PART VII

MISCELLANEOUS

I

TRAVEL ETIQUETTE

BY TRAIN

TRAVEL nowadays has been greatly simplified. All the complicated details of train schedules, connections, reservations —even arrangements for sightseeing in distant cities—can be turned over to a local travel agent. Such agents not only buy your tickets and make all necessary hotel reservations; they help you plan your trip so as to get the greatest possible pleasure from the amount you wish to spend.

If you prefer to make your own plans, you can secure all necessary information about train schedules, rates, connections, and other details at the local railroad station. The ticket agent will tell you everything you need to know.

Reservations for an extended trip by railroad should be made well in advance. If there is any detail about the trip that is not quite clear, you should consult the person in charge of information at the station, and get everything settled before boarding the train. Avoid frantic last-minute rushes by allowing yourself ample time to attend to such matters.

BAGGAGE

Experienced travelers take as little baggage with them as possible. They use compact trunks and suitcases, made more for convenience than for effect.

The most sensible trunk for traveling is of the wardrobe type, fitted with hangers and various ingenious trays and drawers. It has a place for shoes, for hats, and for soiled clothes, and can be opened at the top so that a dress or suit can be taken out without opening the trunk wide.

Fitted suitcases are especially convenient for travelers. They

are made with removable trays fitted with comb, brush, toothbrush holder, soap dish, shoe horn, mirror, and other small essentials. These trays can be lifted from the suitcase and folded into a neat little box which is handy to carry into the dressing room.

Trunks and suitcases should be selected for their strength and durability rather than their appearance. All trunks should be reinforced, with drawers properly bound with metal and runners of steel adding strength to the outside. Edges are best when rounded and should be solidly reinforced. Of course, all trunks should have substantial locks.

Suitcases, like trunks, should be strongly constructed with reinforcements and should have good locks. It is a wise plan to have leather tags securely fastened to all trunks and suitcases, with your name and address legibly written or printed on a card inserted in this tag.

The smart woman traveler does not burden herself with a lot of clothes that require many pieces of baggage. She plans her travel wardrobe shrewdly: an extra jacket to transform the appearance of a dress—a sequin or velvet shoulder cape to make one evening gown do the work of two—an interchange of skirts and blouses—many changes of accessories, so that she can frequently alter her appearance, though the suit or dress remains the same. She keeps her wardrobe small, compact—and interesting.

Wardrobes can always be replenished as necessity arises; and it is far less trouble to take too little than too much. Whether the trip is to be short or long, one should take just as few clothes as possible. Valuables should be left at home. It is a good plan, also, to have most of your money in travelers' checks, which you can get at your bank or through a travel agency. Carry only enough currency with you to meet immediate expenses.

CERTAIN MATTERS OF TRAIN COURTESY

The well-bred tourist is characterized by his good-natured kindliness toward everyone, his courteous good-fellowship.

On the train he does not encroach upon the rights of others. He does not make himself conspicuous in any way. His manners are as faultless as they are in the drawing room.

He does not, for example, spread his luggage all over the aisle for others to trip over. He does not rush madly for the best seat. He does not claim more service or attention than that to which he is entitled. He does not open or shut a window without consulting those next to or opposite him, whose comfort might be affected. If the woman beside or across from him is having difficulty with a window, he quietly offers to help—and lets the courtesy end there. He does not force his company nor his conversation upon her thereafter.

Well-bred children keep to their seats as much as possible during a train journey. Very young children are provided with toys or books to keep them amused. It is wrong for a child to be allowed to race up and down the aisle, play noisy games that disturb others, eat continually, and make frequent unnecessary trips to the water cooler. Courtesies extended to children should be accepted graciously by mother and child. It is not wise, however, to permit a child to be petted and indulged by a stranger.

THE WOMAN WHO TRAVELS ALONE

The three things that distinguish an experienced woman traveler are courtesy, poise, and a regard for the rights of others. The woman who has traveled a good deal does not engage in petty bickerings with the porter about her bags, with the waiter about her food, with fellow passengers about the opening or closing of a window. She is at all times and under all conditions gracious and calm, for experience has taught her that it is the only way to enjoy her trip and her associations.

Not the least joy of travel is in meeting new people and making new acquaintances. By its very nature, travel permits of a certain degree of cordiality between strangers who ride opposite each other for hours on a train. One may chat comfortably with such strangers, foregoing the ceremony of

the introduction—which is so essential under ordinary circumstances.

The woman who travels alone need not hesitate to engage in conversation with the pleasant-looking man who makes polite overtures of friendliness. He is probably bored with scenery, tired of his own thoughts, a little lonely, and he will enjoy as much as she an exchange of opinions and ideas.

But it is neither correct nor advisable for the woman who is traveling alone to permit a stranger to pay for her dinner in the dining car, or to tip the porter for carrying her bags. However, if it is a two- or three-day journey, she may, toward the end of it, accept a definite invitation to dine—for during that time she will have had the opportunity to judge her traveling companion to some degree.

In general, the rule is to avoid intimacies, but be pleasant and polite to people who happen to be traveling beside you. A young girl, especially, should be cautious in her contact with strangers; and never should she accept an invitation from a strange man or woman to get into a car and be driven to her destination.

ON THE PULLMAN

Sleeping cars are built for convenience—not comfort. You want to get somewhere without wasting a night's time, and the sleeping car solves your problem. It is neither good taste nor good judgment to fuss about small discomforts.

According to long-established custom, the person who has the lower berth is entitled to the seat facing forward. If a woman has been unable to secure a lower berth, a gentleman may offer to exchange with her; and she may accept or not, at her own discretion.

When you are ready to go to bed, you ring for the porter to make up the berth. If the train is crowded, this may take some time; it is a mark of inexperience—as well as ill-breeding—to lose one's patience with the porter. A truly polite person consults his or her seatmate before asking to have the berths made up.

For a night on a train, take with you whatever you think you will need to make yourself comfortable and to keep yourself clean. You will find it useful to have two bags—one a large and roomy valise, and the other small enough to be carried conveniently to and from the dressing room. In the larger bag you might pack your frocks, blouses, and extra underthings; and this bag could remain untouched throughout the train journey. The smaller bag would hold your toilet articles, your nightgown and negligee, your handkerchiefs, a change of underwear—everything you will need on the train.

The dressing room on a sleeper is rather small, and travelers are expected to dress partly in their berths. It is customary to go to the dressing room half dressed, complete the toilet as quickly as possible, and leave the place tidy for the next person. Good-natured courtesy and a sense of fairness go a long way toward making the journey pleasant for everyone.

TIPS AND TIPPING

The universal custom of tipping is a nuisance and an evil, but even those who disapprove of it must remember that porters, waiters, and hotel attendants are paid small salaries because they are expected to make a good deal more in tips. Some day, when these people are paid enough so that tips are not needed, and their employers forbid their acceptance of tips, the evil may be overcome. An editor, writing on this subject, says:

> It is impossible to believe that the American worker, no matter how humble his or her job, is so far gone in the desire for petty graft that such employers [who forbid tipping] would not meet with enthusiastic response.

But until now, no action has been taken to overcome the tipping evil, and it is still customary to fee those who serve us along the way and take the brambles out of the path of travel. The porter, for instance, who gathers up your bags and suitcases, tucks your umbrella under his arm, leads the

way to your train, and later your seat in that train, deserves at least a quarter for his service. In the dining room individual tips should amount to no more than 10 percent. of the bill. Twenty-five cents is the usual tip left for the waiter in the dining car, irrespective of the bill. A woman traveling with a child should leave a larger tip than she would for herself alone, for children always require extra service.

After a trip in a parlor car, during which the porter has brushed you off and carried out your bag, a tip of twenty-five cents is expected. It may be a little larger if there has been some extra service. After a two- or three-day trip in a Pullman, during which the porter makes up your berth and performs many little services, a dollar is the usual tip. If there are children, another half dollar or so should be added. If the tip is given in the beginning it will guarantee good service to the woman who is traveling with a child.

AT THE HOTEL

The woman who travels alone generally wires ahead for hotel reservations. When she reaches the hotel, she makes her way at once to the desk, registers, and follows the bellboy to her room. She does not loiter in the lobby.

Under no circumstances should a woman go to a hotel without baggage. Even though she intends to remain only overnight, she should carry a small handbag with her.

If a woman enters a hotel with her husband, he registers for both. But if she enters with her brother, with whom she is traveling, she herself registers directly below the name of her brother.

An unmarried woman registers at the hotel as "Miss Jeanette Wanderer, New York." A married woman alone registers as Mrs. George Smith. A man alone registers as "John Smith, Chicago." A man and his wife are registered as "Mr. and Mrs. George F. Wanderer, Ridgefield, New Jersey"—the entry being made by the man. If there are a child and a nurse or maid in the party, the entry reads "Mr. and Mrs. George F. Wanderer, baby and nurse." Most hotels

have special maids' quarters; but where there is a child it is more customary to take adjoining rooms.

In the larger hotels one dresses formally for dinner—the men wearing dinner coats and the women evening dress. But in the smaller hotels, and especially in country hotels, one dresses for dinner more as though for an afternoon affair. No hats are worn in the evening, but it is good form for women to wear their hats in restaurants and public dining rooms when dining during the daytime.

The woman who is stopping at a hotel alone will find it convenient to entertain visitors in the hotel drawing rooms. Even if she has her own private sitting room, it is not good taste for her to welcome men visitors there—unless, of course, she is traveling with a chaperon.

It is the inexperienced traveler who tips lavishly and extravagantly at a hotel. A fee of twenty-five cents is quite sufficient for the man who carries your bags from the hotel to a waiting taxicab; and fifteen cents is the customary tip for the bellboy who does a special errand. The chambermaid generally receives one dollar a week, and the accepted tip for waiters everywhere is 10 percent. of the bill.

OCEAN TRAVEL

All information concerning steamship rates, accommodations, ports of call, etc., can be secured from the local steamship ticket office or from a travel agent.

Passports are secured by going in person to the nearest federal court or to a government passport agency. It is necessary to have two photographs, not larger than three by three inches, showing clearly the face of the applicant. It is also necessary to present evidence of nationality.

In addition to the passport, one must have a visa—or embarkation permit—for every foreign country to be visited. These visas are obtained from the travel or steamship company.

Trunks should be plainly tagged with the name of the passenger and steamer, date of sailing, number of stateroom,

and whether or not it is wanted in the stateroom. As a rule, trunks are sent to the pier the day before sailing; but hand luggage is taken directly to the steamer and there relinquished to a porter who sees that it gets to the proper stateroom. It is a good plan to insure all baggage to cover both total loss and pilfering.

Bon Voyage gifts should be acknowledged promptly. Letters of thanks may be sent directly from the ship. All those who are at the pier to see one off should also be sent letters or cards of remembrance during the journey.

Before the ship is under way, or as soon after as possible, one settles with the bath steward the hour of the bath (unless one's room is equipped with bath or shower); with the dining-room steward, one's seat at table; with the deck steward, the position of one's deck chair. Many people carry rugs and cushions with them; but if one would rather be unencumbered, these things can be hired on the steamer for the duration of the trip.

ABOARD THE SHIP

There are certain important conventions that must be observed on board ship. One does not, for instance, enter the dining room and take any available place as one does on the dining car. Table reservations must be made ahead of time. The steward will make all necessary arrangements.

The passenger on board a ship is expected to remain in his or her own stateroom, in the salons or card rooms intended for passengers, or on deck. Certain parts of the ship are barred to all except employees. To inspect these parts, to wander into rooms that are closed to passengers, is not only rude and boorish, but actually criminal. A passenger can inadvertently endanger the lives of everyone on board.

People who travel abroad sometimes take their children with them. If a nurse goes along, she should always be with her charges—eat with them, walk on deck with them; and be responsible at all times for their conduct.

The woman who is traveling across the ocean alone does

not, if she is sensible, remain on deck later than twelve o'clock. She does not, of course, receive men in her stateroom.

On board ship, you will find that "One touch of nature makes the whole world kin." Life on shipboard is far less conventional than it is on land. One forgets all about such social trifles as introductions. You will find yourself smiling to the woman in the deck chair opposite. You will discover yourself having a fine discussion with a man you have never met before. But let your good-natured friendliness toward other passengers be governed by good sense; enter into conversations and enjoy the beauty of pleasant companionship, but do not become familiar or intimate, and be very careful about giving information concerning yourself to casual steamer acquaintances.

Well-bred people are courteous on board the ship as they are courteous everywhere. They do not gather in little groups on the deck and discuss or comment upon other passengers. They do not avail themselves of other people's deck chairs, books, or pillows without having first asked permission. They do not speak in loud tones, or read aloud, where it would disturb others who are trying to nap or read.

When there is a dance on board ship, the woman who is traveling alone may attend, though it is always better for her to become acquainted with another woman and attend with her. No well-bred woman ever dances with a total stranger; but on board ship even the woman who is traveling alone generally makes the acquaintance of a dozen or more passengers before they have been out a day. There is no reason why she should not dance with these new acquaintances if she knows how to conduct herself and is thoroughly poised and assured in her manner.

A little while before the ship reaches port, cordial farewells should be made to those with whom one has been friendly. It is best to make one's adieux before the ship docks, to avoid confusion. Frequently cards are exchanged by those who have particularly enjoyed each other's company.

There are no set rules for tipping. Table and cabin stewards are tipped anywhere from two to five dollars—at the end

of the voyage. Tips to bath and deck stewards are somewhat smaller; tips to others depend entirely upon the amount of service rendered. A "poor sailor" who has had special attention should tip those who looked after his comfort with special generosity.

TRAVEL BY AIRPLANE

Rules Dictated by Common Sense

Ever since Lindbergh spanned the Atlantic, the world has been definitely air-minded. The last ten years have witnessed a phenomenal development in air transportation. Millions of people now fly yearly on scheduled airlines; and it is interesting to know that fully one third of these air passengers are women.

As in every development affecting large numbers of people, there has gradually evolved a set of rules which definitely concerns everyone who travels, or intends to travel, by plane. Established originally for the comfort and safety of passengers, repeated usage has at last crystallized these rules into a specific *airplane etiquette* with which every passenger should be familiar.

For example, it is considered bad form for a passenger to stand while the plane is taxi-ing along the ground, taking off, or gliding in for a landing. The space provided for passengers is limited even in the largest planes, and it is neither comfortable nor safe to remain standing at a time when the motion of the plane may throw passengers against one another. Common sense dictates the rules of airplane etiquette —as it dictates almost all the rules which govern modern life.

MAKING RESERVATIONS

The first thing to do, when planning an airplane trip of any duration, is to make your reservations. On practically every air line in operation today, reservations must be made and accepted in advance. However, no reservations are accepted for short flights between immediately adjacent

stations, the passenger being obliged to take a chance on being accommodated. On all transport planes, passage from airport to airport is subject to the space available at such points, those making the through trip being entitled to first consideration.

The best way to make reservations is to write or telephone beforehand for the airway schedule (which is similar to a railroad time-table) giving the time of departure and arrival at each airport, ground transportation available, and the fares. Having decided the hour of departure, the next step is to write or telephone a definite reservation. Most of the large airlines have representatives at centrally located hotels for the purpose of giving information and accepting reservations. And of course visitors are always welcome at air passenger terminals where there is usually someone on hand to answer questions and to show prospective passengers through the planes.

WHEN RESERVATIONS ARE CANCELLED

Flying schedules are subject to weather conditions, and every air transport company reserves the right to cancel reservations without notice.

For example, a man may decide to fly to Washington on a certain day to attend an important conference. To insure accommodations, he buys his ticket well in advance. On the morning of the conference he appears at the ground transport terminal, or at the airport, and is informed that no planes will take off that day owing to poor visibility or strong winds.

"But I must be in Washington this morning!" he announces in dismay.

Someone mentions that trains are still running.

"Trains are too slow—I must fly to Washington at once!"

The difference of a few hours *may* be tremendously important in this particular case, but reservations should have been made accordingly. No one should plan to fly who must be at a certain place at a certain hour, unless he can leave

sufficient margin of time to take care of unexpected delays.

It is the worst possible taste to make a scene at the ground transport terminal or airport because a booking has been canceled. If for some reason it is found necessary to cancel reservations on one particular plane, the passenger should accept booking on a later plane. If he prefers not to—or if reservations on all planes for that day have been canceled—he should accept a refund graciously and in good humor, realizing that the cancellation is for his own safety and that the loss to the company is probably far greater than his own loss or inconvenience.

Cancellation by a passenger should be made far enough ahead of time to enable the company to dispose of the ticket to someone else. This is not only good manners—it is good business, as refunds generally are not made at the last moment.

WHAT TO WEAR

When women first ventured into planes, they wore what fashion writers grandly described as "flying togs"—usually complete with leather helmet and goggles. Nowadays such costumes are as obsolete—and amusing—as the linen duster and flowing veil which belong to the era of the "horseless carriage."

It is not necessary to dress especially for air travel, ordinary street or travel clothing being quite suitable. Passenger planes are well ventilated and are heated in cold weather. A sports suit is an excellent choice; or in colder weather, a sports dress and a heavy coat over it. Even on very long trips, a woman wears one costume only; she does not attempt to change her clothes unless there is a stop-over at some point for the night or for several hours.

At the terminal, before the plane has been started, the cabin may be quite cold; but as soon as it takes off, the cabin begins to heat up and presently becomes very warm. Most passengers keep on their wraps until the plane is in flight; then they remove their hats and coats and put them out of the way on racks or hooks provided for the purpose.

AIRPLANE LUGGAGE

Take only what is absolutely necessary in the way of luggage when you go aboard an airplane. Approximately thirty pounds of baggage per passenger is carried free on all the larger, first-class airlines. Excess weight is accepted only when the plane load allows, a charge being made for the extra pounds. However, fifty pounds of baggage per passenger is the maximum permitted on all passenger planes.

Ordinary luggage is generally used by those making short trips. But the experienced air traveler who expects to make an extended flight uses special lightweight airplane luggage which enables him to carry far more than he could the usual way.

Company rules forbid the presence of live animals aboard a passenger plane. No one should attempt to take animals, birds, or reptiles on a plane unless permission to do so has previously been granted.

AT THE AIRPORT

Passengers should arrive at the airport early, and should remain in the waiting room or on the field platform until the "all aboard" signal is given. No one should try to board the plane before hearing this signal, as mail and baggage must be loaded before the passengers embark.

Visitors are not usually permitted to go out on the field, and are expected to go no further than the entrance to the loading platform. When visitors *are* allowed on the field, they should not go beyond the wing-tip of the plane. They should not accompany passengers aboard the plane, as visitors are never allowed on a passenger plane that is ready to take off—except by special permission. This permission is given only on rare occasions, and never if there is any likelihood of the plane being delayed because of it.

When he hears the "all aboard" signal, the passenger should embark at once. He may take any seat that is not already occupied. Most airlines have a hostess or stewardess aboard

each plane to show passengers to their seats and to help make them comfortable.

Every passenger *must be seated* before the plane begins taxi-ing across the field. Safety belts should be fastened, if that is a company rule. It is considered proper to use these belts when taking off, when landing, or when flying through disturbed atmospheric conditions.

At stops en route, when some passengers leave the plane and others embark at that point, the new passengers should wait at the entrance of the loading platform until all those who are leaving the plane have done so, bag and baggage. Then they follow their own baggage aboard the plane.

IN FLIGHT

On most of the large planes, passengers are given glassine envelopes containing cotton and chewing gum. The experienced traveler pads his ears with the cotton and chews the gum to adjust his ears and throat to higher altitude. This is one occasion when chewing gum is not frowned upon as a vulgarity!

While the plane is aloft, passengers may get up and move about—if they like—but they must not venture into parts of the plane where it is forbidden to go. For example, the pilots' compartment is strictly tabu to passengers. So also is the mail and express compartment, which, on many planes, is directly behind the passenger cabin. Radio instruments and controls are usually located in the pilots' compartment; but sometimes space is given inside the cabin to a special radio room. Passengers must not enter this room nor touch any of the instruments.

Smoking is prohibited on most planes; and the passenger who breaks this rule may endanger not only his own life but that of everyone else on board. On some planes, however —especially where there is a hostess or stewardess to watch what happens to matches and cigarette ends—smoking is permitted in certain seats or in one special compartment. The passenger who feels that he or she *must* smoke should do so

only in those parts of the plane where it is permitted—not only for safety's sake, but for the comfort of other passengers who do not smoke. It seems needless to add that great care should be taken in disposing of matches and cigarettes, special receptacles generally being provided for this purpose

Passengers should not drop paper, matches, or anything else out of a plane. Such things should be given to the cabin attendant to dispose of.

The cabin of a plane is so small, the passengers in such close proximity, that any attempt to observe social formalities is quite out of the question. Nobody waits to be introduced—everybody talks to everybody else—strangers are drawn to each other by the common thrill of flying (it's still new enough to be thrilling to most of us!).

Occasionally, however, there will be a person of great prominence aboard a passenger plane. Unless that person has requested otherwise, the hostess may make his presence known to the others. In that case it is proper to ask for an introduction; strangers should not address the distinguished one until the hostess has made the necessary introduction.

It is not customary to tip airplane hostesses. However, if a hostess has been especially kind and attentive and the passenger wishes to show his appreciation, he may have a small, impersonal gift such as a box of candy or an interesting new book mailed to her after the trip is over.

THE ETIQUETTE OF THE HIGHWAY

"Go Soothingly By"

Recently the New York *World Telegram* printed a translation of the *Rules of the Road in Japan*. Among the quaint traffic regulations in force in the Land of Nippon are the following:

At the rise of the hand of policeman stop rapidly. Do not pass him by or otherwise disrespect him.

Whenever a passenger of the foot hove in sight tottle the horn trumpet to him melodiously at first. If he still obstacles your pas-

sage tottle him with vigor and express by word of the mouth the warning "Hi-Hi."

Beware of the wandering horse that he shall not take fright as you pass him. Do not explode the exhaust at him. Go soothingly by, or stop by the roadside till he pass away.

Give big space to the festive dog that make sport in the roadway. Avoid entanglement of dog with your wheel spokes.

Go soothingly on the grease-mud, as there lurk the skid demon. Press the brake of the foot as you roll around the corners and save the collapse and tie-up.

Amusing? Perhaps. But the significant thing is that there *are* rules of the road in Japan—that traffic regulations actually do exist which urge motorists to be courteous and careful, to consider the rights of others, to avoid "the collapse and tie-up," and to "go soothingly by." Which is more than can be said for this country! Politeness, apparently, has no place in American traffic regulations.

And yet, is it too much to expect that rules of courtesy be applied to the road where they may mean more than comfort and ease—where they may mean the *actual saving of life and limb?*

ROAD COURTESY

Why is a gentleman any less a gentleman because he is out of the ballroom and on the road? So many people who are the acme of breeding in the drawing room, who are most meticulous in their conduct at the dining table, who are the very essence of politeness at the dance, seem to forget that courtesy is universal and that it applies to the stranger on the road as much as to the stranger one meets socially. Why should we be any less considerate of our companions along the highway than we are of our companions along the social highway?

At the dinner table we outdo one another in polite service. We courteously observe the niceties of the table, make conversation, go out of our way to be "good company." But

on the road we refuse to budge an inch for the other fellow. We seem to think that every car which passes us is hurling back the challenge, "See if you can beat me!" And apparently, if the police records are any indication, we let no challenge slip by. Nor do we show the slightest compunction about "hogging" the road and crowding other cars out of the way.

Why? Simply because we have not yet been educated to the idea of *road courtesy*. In the drawing room, at the dining table, at the dance, courtesy is expected of us, and we expect it in return. It has become traditional. The discourteous and the rude stamp themselves as outsiders and automatically ostracize themselves. Since failure to observe the established rules of society means discomfort in that society—the loss of an invitation, perhaps, or the humiliation of glaring blunders, or the inability to mix on an equal footing with people of polished manners—we make the necessary effort to know those rules and follow them.

If courtesy on the road were made traditional, if good-nature and good-will were expected of every motorist, is it assuming too much to imagine a time when rudeness on the road will be as rare as it now is in social contact? Certainly, when motorists *expect* courtesy of one another, as guests do in a drawing room, it will be forthcoming.

And after all, by its very nature, conduct on the highway is immeasurably more important than the surface conventions of the drawing room; for here we find that not only are courtesy and kindliness of spirit involved, but life itself. If a man is interesting in conversation, witty, agreeable—we can find it in our hearts to forget that he never rises when a lady enters the room. But if a motorist misses our heel by a fraction of an inch, we cannot forgive him, no matter how agreeable a chap he may be otherwise.

CONSIDERATION FOR OTHERS

Thirty years ago, when Old Dobbin was undisputed king of the highway, and when the gasoline wagon or the "horse-

less carriage" was still new enough to inspire street-corner wits, there was no urgent need for rules governing the conduct of motorists. There were rarely more than two motorists on one road at the same time. But today traffic problems, like civilization, have become complex—try any popular highway on a fine evening, if you doubt it! Inevitably, then, the etiquette of the highway must become customary and instinctive, even as the etiquette that governs our actions in daily contact with people.

The whole code of road courtesy can be reduced to one simple rule—indeed, to one word: *consideration.* Consideration both for the other motorist and for the pedestrian. Every year scores of innocent people lose their lives on American highways because someone, somewhere, somehow was inconsiderate. Every year hundreds of accidents occur that could easily have been avoided if only a little consideration had been shown the other fellow.

And while we are talking about "the other fellow," let it be said right here that by being polite and considerate on the road you are insuring your own safety. Nowhere is courtesy more reciprocal than on the road, for the moment you show consideration to a motorist he feels duty bound to show it to you. It's psychological. Give a man right of way and he will regard it as nothing less than a duty to return the compliment.

But, as you are probably well aware, most motorists hesitate before giving right of way even to an ambulance! It seems to be the unwritten rule of the road. See if you can beat the traffic lights! See if you can get beyond the street car before it stops! See if you can beat the other fellow across the corner!

That is why most large cities, notably Buffalo, Washington, and New York, have safety islands for people waiting for street cars. These islands are like oases on a desert to the harassed pedestrian. There, at least, in his few feet of forbidden ground, he is safe from the automobiles. Let their sirens shriek. Let their brakes grind. They won't venture

within the white lines—not out of courtesy, nor consideration, but because it's the *law*.

I remember once waiting for a street car on a busy corner in Buffalo [says a well-known writer]. A car swerved around the corner at a dangerous pace and came within a few inches of striking me, although I was standing in what should have been the safety zone. The driver, a well-groomed man who had every outward appearance of being cultivated and perfectly mannered, turned to glare at me and shout, "Why don't you keep out of the way!" Yet I have no doubt that at a dinner party or reception this same man is everything that a gentleman is expected to be.

CERTAIN OTHER MATTERS

And now another matter about which motorists need seriously to be told: the careless splashing through puddles on rainy days so that bystanders on the curb are spattered with mud. Taxi drivers are the chief offenders, and especially taxis which have the word COURTESY so blatantly displayed on their rear windows. The motorist who races through a puddle at thirty miles an hour and sends a score or more people to the cleaners is faintly reminiscent of that malicious fellow of primitive times who enjoyed climbing a high tree and dropping coconuts on the heads of passers-by.

And the horn nuisance! There are—and there probably always will be—impatient chauffeurs who lose temper at the slightest traffic delay and keep an indignant finger on the siren. They emphatically do not, like the Japanese, "tottle the horn melodiously." It is gratifying to observe that certain magistrates in New York City have taken action to end the horn nuisance by authorizing traffic policemen to issue summonses to offenders. But whether it is illegal or not to keep a finger impatiently pressed against a horn, one should avoid it. It is undignified, for one thing. And it is certainly ill-bred and inconsiderate, especially in the vicinity of a hospital or school. The horn should be used only for the purpose for which it is intended: as a warning when warnings are necessary.

Hitch-hiking has become a national habit, and no doubt many motorists wonder whether or not it is correct to give "hitches" to people on the road. In cities where there are car lines and subways, it is poor judgment—and sometimes dangerous—to give lifts to strangers. But on a country road, when a tired hiker asks for a lift, surely no hospitably inclined motorist will refuse it.

One should be very careful about having blinding headlights at night. Here again courtesy and safety are inseparably associated. Confuse an oncoming motorist with dazzling headlights, and it is not entirely beyond possibility that he will crash into you as a result of your own inconsideration. Dim your lights, and more often than not he will dim his. "*But he doesn't!*" we can almost hear a chorus of motorists shouting. Which is sad, but true. Nevertheless, we should not regard each undimmed headlight as a challenge. We are not rude in social contact merely because someone else is; neither should we be on the road. Let us dim our lights even if the other driver does not dim his, for it is a courtesy that helps to insure our own safety.

No matter what phase of highway conduct we contemplate, we always return to the one great all-embracing principle, the fundamental keynote of road etiquette—*consideration*. Be considerate, and let who will be otherwise. The chances are that you will drive your car longer and enjoy it more.

ETIQUETTE ABROAD

Adapting Oneself to the Customs of the Country

The person who is truly cultured adapts himself to the customs of the country in which he is traveling. No matter how strange the native customs may seem, he respects and observes them. And he does so kindly, graciously, without scorn or amusement, for he realizes that his own habits and customs may seem queer to the natives.

A Hindu and I were joking about cleanliness in each other's country [says James Saxon Childers in *From Siam to Suez*]. I

brought my favorite accusations and for each of them he had a countercharge. Finally I cited what I thought a most unpleasant habit common in India.

"Yes," he admitted, "but you Occidentals have a habit even more unpleasant. You carry handkerchiefs, use them once, then use them again." He shuddered. "It is horrible."

So you see, it all depends on which side of the fence you are sitting! It is not only bad manners but poor judgment to criticize the customs of others, for your own customs may appear quite as ridiculous to them.

It is only the man or woman unaccustomed to traveling who scoffs at the customs of other countries and refuses to conform to the established conventions of various localities. The seasoned tourist knows that the full enjoyment of his trip depends upon the way he adapts himself to the customs of the countries through which he passes. He makes his *manner* right. He is courteous, kindly, considerate, good-natured, no matter who the people or what the circumstances. He can be sure, then, that his *manners* will not offend if they happen to be a little different from those to which the people are accustomed.

IN FOREIGN COUNTRIES

The only way to see a foreign country [says Dr. Frank Crane] is to lose yourself in it; to loaf and invite your soul; to get away from the beaten lines of travel and plunge into the heart of the native people.

All of us cannot do this, but we can make ourselves acquainted with the customs of the people we are to visit, and so enjoy with them a companionship we would otherwise be denied. It is a splendid idea to read a little about the customs of a country before visiting it, to become acquainted with the history and traditions of the country, even to learn a bit of the language.

As for etiquette abroad, let us remember that kindness is everywhere the same; and kindness is, after all, the founda-

tion of all etiquette. You may not know precisely how to make an introduction or acknowledge an introduction according to the accepted standards of the country you are visiting; but you can indicate by your cordial and gracious manner that you are delighted to have made the acquaintance.

And so it is with all the rules and regulations of social intercourse. There may be slight differences in the various countries, but the attitude is unmistakable. Use good taste and good judgment; show a consideration for others; be calm, poised, and cheerful, and you will be happy and comfortable no matter where you go and no matter with whom you happen to be.

Upon arrival in a strange country, a traveler should immediately ask to be driven to whatever hotel he has previously decided upon. Here he registers, using the same form that appears on his visiting card and adding to it the name of the city from which he has come.

American tourists should learn the values of foreign money, otherwise they are likely to make costly mistakes. Banks in foreign countries are always glad to supply the necessary information.

ON ENGLISH SOIL

Americans are frequently presented at the British court. It is regarded as an uncomfortable and embarrassing occasion, unless one knows precisely what to do, what to say, what to wear.

When addressing the King there are but two forms that may be used. One may say, "Your Majesty" or "Sir." The Queen is addressed, "Your Majesty" or "Madame." When answering questions put by either of these rulers one says, "Yes, madame," or "Yes, sir."

In addressing the Prince of Wales, one says once, "Your Royal Highness," and thereafter simply the title, "Sir." The title, "Your Royal Highness" is used for all children of the King and Queen, for the brothers and sisters of the late King. Strangers do not use the simple form "you" when

addressing royalty, but express themselves in this manner: "Has your Royal Highness been to America recently?"

A rule all Americans should observe when in the presence of foreign royalty is to wait until they are addressed by the person of rank. It is the familiar old nursery rule of "Speak when you are spoken to!" People of high rank about the court may volunteer information and make occasional remarks, but strangers are expected to enter into conversation only when they are directly addressed.

When presented to royalty, a man is expected to bow, a woman to curtsey. The hand is never offered in greeting unless the person of rank makes the first motion. Upon withdrawal it is necessary to back out gracefully; it is not permissible to turn one's back upon royalty.

Americans in England should stand at the theater or opera when the national anthem, "God Save the King," is sung, or while the rest of the audience stands in respect for a member of the royal family who is not yet seated.

ADDRESSING OTHER ENGLISH TITLES

An American in England who is not presented at court may nevertheless meet people of high hereditary title. The best plan, to avoid confusion and embarrassment, is to avoid mention of the titles entirely and to say nothing but "you" to the person spoken to.

Sometimes, however, convention demands that the title be used. A duke is addressed simply as "Duke." When speaking, not *to* a duke, but *about* him, one says "The Duke of Marlborough." All peers and peeresses under the rank of duke and duchess are addressed by the titles "Lord" and "Lady." The baronet is addressed formally and familiarly as "Sir Thomas" without the addition of his surname. The wife of the baronet is called "Lady Merrick" without the use of the Christian name. A knight is addressed as "Sir Arthur," his wife as "Lady Robinson."

The stranger in England sometimes finds difficulty in addressing the clergy. When addressing the Archbishops of

Canterbury and York, the form "Your Grace" should be used. Bishops are addressed as "Your Lordship" or "My Lord" by strangers, as "Bishop" by friends. The wives of archbishops and bishops have no honorary title.

Following the bishop in rank comes the dean, addressed simply as "Dean Harris." The Archdeacon is known as "Archdeacon Smith." Other clergymen—vicars, rectors, and curates—have no titles and are addressed simply as "Mr. Harris" or "Mr. Smith."

The members of the judiciary are not spoken of as "Judge Brown" but as "Mr. Justice Brown." While presiding in his court, the member of the judiciary is addressed as "Your honour" or "Your worship." In private life he is plain "Mr. Brown."

England is a land of titles, and a book could be written on its title and court etiquette alone. If you expect to be presented at court and want to be absolutely sure of yourself, we suggest that you visit either the American Embassy, or the Lord Chamberlain's office, St. James's Palace. At either of these places you will receive courteous assistance in whatever is troubling you and authoritative advice and suggestions. A helpful book is *Titles, a Guide to Their Right Use*, published in London by A. & C. Black.

AT THE COURT OF ENGLAND

Americans who wish to be presented at the court of England, or at any court or to any government head, go to their own embassy and leave the matter in the hands of their own ambassador. The ambassador sends to the proper authorities the names of those applicants he considers most eligible.

It is customary for gentlemen to be presented to the King at the King's levee. Women are presented to the Queen at the Queen's drawing room. The receptions were at one time highly ceremonious, carrying a suggestion of medieval pageantry. Today they are simpler in character but still highly formal.

Rarely are more than four or five people presented at

court at any one time. Before being presented, each person is generally instructed by the person presenting him in the special details of dress and etiquette. It would be useless to give such information here, for the formality attending court functions and receptions varies in different countries and changes in detail from year to year.

ADAPTING YOURSELF TO THE FRENCH ENVIRONMENT

When you are in France you must "do as the French do"! Which means that you add cordiality to your etiquette, mix it well with a generous supply of courtesy and common sense, add a dash of gayety, and serve with a *savoir faire!*

France is a land of polished manners and universal politeness. The brief expressions "Yes" and "No" are rarely, if ever, used by the truly courteous. The correct forms are "Yes, monsieur" or "No, madame." In the morning, upon greeting an acquaintance, it is correct to say, "*Bonjour, monsieur.*" The customary farewell is "*Au revoir, madame.*" In the restaurant it is proper to say "*Merci, monsieur*" to the head waiter who shows you to your place. The waiters are addressed as *garçon,* but the waitresses are called *madame* or *mademoiselle.*

In France, if you chance to brush against someone accidentally, or to get into someone's way, it is very important that you offer polite apologies. "*Pardon, monsieur*" is the customary phrase. The French people are extremely courteous and are quick to resent any discourtesies on the part of visitors.

In France, as in Spain and in Italy, you must remember to greet every clerk and salesperson as you would greet a friend. It is the custom. You cannot ignore it without hurting people's feelings wherever you go. When entering a French shop you should say to the clerk or the proprietor, "*Bonjour, monsieur.*" If you cannot make your greeting in French say "Good-morning" or "Good-afternoon" in English. The inflection of your voice and your cordial smile will carry the message.

The hat is raised, not only to women, but to men also. An American and a Frenchman who are known to each other raise their hats simultaneously when they encounter each other on the street. If the Frenchman happens to be older, or more distinguished, the American does not remove his hat until the former has made the first motion of recognition.

Frenchmen always stand with heads uncovered when a funeral passes, and women bow for a moment. The well-bred American man and woman in France will also observe this custom. Nor will they neglect to remain standing while the *Marseillaise* is being sung.

Titles are not quite so profuse in France as they are in England. People bearing French titles like those of Prince and Princesse, Duc and Duchesse, Comte and Comtesse are so addressed and so referred to. The titles are translated into English or used in the French, as one finds more convenient.

It is not always easy to do and say what is absolutely correct when one is in a strange country among people who speak a strange language. But he who is kind and courteous at all times, who has a ready smile and a polite manner, will avoid much of the embarrassment and discomfort that await the tourist who is indifferent and careless. All doors, everywhere, open to the magic touch of courtesy.

II

THE SERVANT IN THE HOUSEHOLD

ENGAGING SERVANTS

THE most common method of engaging a servant is through an agency. Here, if one is fortunate, one may find the maid or the cook precisely suited to one's needs.

Sometimes a maid or a butler is secured through the recommendation of a neighbor or friend. In this instance, it is hardly necessary to inquire for other references; but a servant engaged through an agency should be required to give satisfactory references before being employed.

It is important that it be clearly understood from the beginning just what the servant's duties shall be. It is inconsiderate and scarcely ethical to employ a cook and expect her to be housemaid and chambermaid as well. The good housekeeper does not engage servants unless she is certain that they will be able to fill their place satisfactorily, for it is expensive and provoking to change servants frequently.

The first few days in a new house are always difficult for the servant. The mistress should be patient and considerate and do all she can to make the going a little smoother for the newcomer. Her directions should be requests, not commands; and if she is kind she will overlook the early blunders, for they are genarally the result of the servant's unfamiliarity with the household and its routine.

After the servant has been in the household three weeks or a month, the mistress has every right to expect faultless service and duties properly performed. But we are all human, and we all make mistakes. When a servant blunders through carelessness, he or she should be corrected, but in a pleasant manner, free from anger and impatience.

DUTIES TO SERVANTS

Etiquette books of the old school concerned themselves chiefly with the duties of the servants; but rarely with the duties of the mistress to her servants.

Servants should have comfortable accommodations: a pleasant place to sleep and ample space to keep their belongings. It should be a matter of principle in the household that the servants' meals be as carefully selected and as well served as the meals of the family. It is crudely unkind to be careless about the servants' table.

All servants are entitled to a certain amount of time to themselves, and their afternoons or evenings off should be respected. It is indeed an inconsiderate mistress who will ask a servant to do some special errand for her on her afternoon off, or otherwise encroach upon the time that belongs to the servant alone.

The correct mistress rules her little household firmly, pleasantly, never deviating from the established daily routine, permitting no laxity of service or shirking of duties. She is just in all her dealings, does not overtax anyone, governs wisely and fairly. She does not permit things to be done incorrectly one day and lose her temper about these very things the next day. Her household works smoothly on an established system, and she permits no deviation from that system.

The well-bred woman will never forget that there is quite as much demand for courtesy and kindliness in her relations with her servants as with anyone else. There is no reason why "please" and "thank you" should be omitted when we speak to the people who live in our homes and labor for our comfort and happiness.

ADDRESSING SERVANTS

Household servants are generally addressed by their first names. A pleasant "Good-morning, Margaret," starts the day right for the mistress and maid. To call a servant by an

abbreviated nickname such as Lizzy for Elizabeth or Maggie for Margaret is poor taste.

Butlers and chauffeurs are usually addressed by the surname, unless they have served in the family for many years. "Miss Mildred would like the car at eight this evening, Roberts. Will you have it ready, please" is the manner in which one would address a chauffeur. Or, "Master George goes back to school tomorrow, Roberts. Will you see that the car is at the door at seven."

One gives orders clearly and speaks politely to servants. The golden rule of "Thank you" is just as golden when it applies to those who serve us. It is only the extremely discourteous man or woman who will address servants in a peremptory, rude tone. And it is especially ill-bred to be overbearing to servants in the presence of guests, to find fault with one servant in the presence of others, or to give one servant a reproving message for another.

A polite "Thank you" should be extended to all who serve you. "I am sorry" is quite sufficient when you have overturned a glass of water or otherwise caused a servant trouble. "Will you please bring my wraps" is the proper way to address a maid in your friend's home.

The general rule to remember in all conversation with servants is to be neither overfamiliar nor overbearing, but to be kindly, courteous, and pleasant.

Insolence to servants on the part of children is a reflection upon the manners of the parents and the breeding of the children. The child that hears servants addressed in a rude, haughty manner will adopt the same manner toward them. Children, at their best, are little apes and like to imitate the conduct of their elders.

ATTITUDE OF THE SERVANT

The ideal servant is he or she who attends to all duties pleasantly and properly, who does not question the orders of the mistress, who is neat and immaculate in dress, polite and courteous in manner. Undue familiarity between servants and

mistress is not to be countenanced, but quite as bad is a cringing, fawning attitude with no vestige of self-respect.

Tidiness is highly essential in men and women servants. The maid who serves at the dinner table must wear a fresh clean dress and a crisp apron. Soiled fingernails or dirty hands are inexcusable. The well-trained servant presents always an immaculate, well-groomed appearance.

The servant of good taste and good sense does not gossip about the family life of the people with whom she is living, and refuses to listen to gossip from other servants. She has a sense of responsibility, and she knows that the routine or system of the household will run more smoothly if she does her duties carefully and thoroughly. If she has made a mistake, she accepts all blame for it and tries to avoid that mistake in the future.

The servant who respects his or her own position and that of the mistress of the household rises when the mistress enters the room from another part of the house and remains standing while talking with her. As *Vogue* points out, "Ill-trained, rough-mannered servants show no respect for either themselves or their calling."

In replying to an inquiry or acknowledging a courtesy, all well-bred servants add "madam" or "sir." For instance, "I have already taken the papers to Mr. Brown, madam." Or, for some special courtesy extended, "Thank you, sir."

Brevity and civility are the two most important virtues of the manservant or maidservant who answers inquiries at the door, admits guests, and takes messages. If there is doubt as to whether or not the hostess is at home, the servant admits the visitor, asks her to have a seat, and says, "I will inquire." He returns to say that madam is not at home, or that she will be down presently.

When announcing guests, the butler should ask, "What name, please?"—not in an indifferent, singsong manner, but in a cordial tone of voice and with a pleasant expression. Having been given the names of the visitors, the butler announces them in a clear, distinct voice. These announcements are made while the guests are entering the drawing room. A

mother and two daughters are announced: "Mrs. Smith, the Misses Smith." In announcing a man and his son, the butler says: "Mr. Blank, Mr. John Blank."

THE SERVANTS IN A SMALL HOUSE

The mistress of a small household chooses servants according to convenience and requirements. One maid may be quite sufficient; or several maids and a butler may be required. It depends entirely upon circumstances.

To have a servant, even in a small apartment, is by no means the luxury it is popularly considered. In the home where guests are frequently entertained and where the hostess holds formal social functions, servants are really essential. They keep the machinery of the household, the routine of living, working smoothly.

There is no particular or definite number of servants that goes with any particular kind of establishment. One has as many servants as one can afford, or as many as can serve the family and keep the house attractive. A family can manage very nicely with one servant; other families that entertain extensively find that they cannot manage without five or six. Some families, in small apartments, manage with none at all. Where the family consists of master and mistress and two or three grown-up sons or daughters, the staff might consist of four servants. These would be a parlormaid, a cook, a laundress, and a chauffeur. Sometimes a kitchenmaid is added to assist the cook.

In a small apartment where there is only one servant, the best arrangement is to have a cook who can be depended upon also to serve when there are guests.

THE SERVANTS IN A LARGE HOUSE

In the luxurious American home as many as ten servants are sometimes employed. They are a butler, a parlormaid, a cook, a laundress, a chambermaid, a lady's maid, a valet, a chauffeur, a footman, and a gardener. Sometimes a laundry-

maid and scullerymaid are added, and if there are children there is a governess.

The governess is really not a servant in the true sense of the word. Usually she takes breakfast and supper with the children, but she lunches with the family and frequently dines with her employers. Indeed, a well-loved governess is often treated as one of the family, particularly if she is a pleasant and congenial companion.

The Butler

The butler serves at breakfast, luncheon, and dinner; and takes charge of the afternoon-tea duties in homes where this custom prevails. One of his important duties is to answer the door bell, take all messages, and announce all guests.

In the morning the butler generally wears white linen with black or dark-gray trousers, a black waistcoat that buttons high, and a swallow-tail or tailless coat. He wears a black or dark tie and black shoes.

If guests are to be entertained at luncheon, the butler wears his afternoon and evening livery; otherwise he dons it only after luncheon. It consists of complete black evening dress similar in cut and style to that worn by the master of the house. But there must be no braidings or facings, nor are a white waistcoat, watch chain, or jeweled studs permissible. Best taste is displayed in the use of simple white linen with plain white studs in the shirt front, a standing collar, white lawn tie, and plain black shoes.

A great deal of the comfort and pleasure of the family depends upon the manner in which the butler attends to his duties. His particular domain is the dining room. He sees that everything is in order, that the table is laid correctly, that the flowers are arranged, that the appointments are faultless.

Where there are few servants, the butler may be expected to help with the dishes, polish the silver, and assist in the pantry. But if there are maidservants—and a second-man to

do the heavier work—he is expected to serve in a small measure as the valet for the master of the house. He lays out his evening clothes, brushes and presses the garments worn in the morning, draws the bath.

The Chauffeur

In winter the chauffeur wears long trousers of melton or kersey, and a double-breasted greatcoat of matching material. His cap is flat, also of matching material, and generally has a stiff visor. Dark gloves and shoes are correct. Sometimes, instead of long trousers, the chauffeur wears knee trousers with leather leggins.

During the summer months, the chauffeur usually wears gray or brown cords, simply cut and styled. His cap and gloves match. The newest liveries for chauffeurs show knee trousers worn with black calfskin leggins.

The complete care of the car (or cars) devolves upon the chauffeur. He must see that it is always spotless and shining, in good condition, and always in readiness.

When the mistress goes motoring, the chauffeur stands at the door of the car until she enters, arranges the robes, and sees that she is comfortable before taking his own place. Upon receiving her directions, he touches the rim of his cap. It is not necessary, upon reaching the destination, for the chauffeur to descend and open the door, though most chauffeurs do. A footman, however—if there is one—*always* descends and stands at attention while the mistress alights.

Very often a tourist, instead of hiring a car and chauffeur when he reaches a strange country, decides to take his own car and chauffeur with him. He must be sure to arrange beforehand to have the man admitted to the foreign country, for negligence in this matter may cause him much delay and trouble when he reaches the borderline. He must arrange also for the sleeping and eating accommodations of his chauffeur when they stop for a day or two in a town or village. It is not right to expect him to eat with the servants, nor will he

wish to eat at the same table with his employer. It is wisest to give him an allowance and permit him to eat and sleep where he pleases.

The Valet

The valet is the personal servant of the man of the house. He does not wear livery. In the evening and during the day he wears dark gray or black trousers, white linen, high-buttoned black waistcoat, and a plain black swallow-tail coat or one cut with short, rounded tails. He wears a dark tie and dull leather shoes. When traveling with his employer, the valet wears an inconspicuous morning suit of dark gray, brown, or blue, in conventional style. He completes this outfit with a black or brown derby hat and black leather shoes.

The business of the valet is to attend to all the comforts of the master of the house, brushing, cleaning, laying out and packing his clothes, keeping his wardrobe in order, buying his railroad and steamship tickets, paying his bills, attending to his luggage. The valet takes no part in general household routine, except in an emergency.

The Lady's Maid

The duties of a lady's maid are to care for the wardrobe of her mistress, to assist her with her dressing, draw her bath, keep her rooms neat. She does not sweep or dust or make the bed, as this is the work of the chambermaid. The accomplished lady's maid is able to give a facial massage, a hair shampoo; she is able to take care of her mistress's nails.

The usual costume for the lady's maid is a simple black dress worn with a small dainty white apron. Stiff white cuffs and collar and a dainty little frill of a cap are very desirable, adding as they do a touch of prim neatness. In summer a black skirt and waist may be worn instead of the dress, though the dress is at all times more appropriate and desirable.

When traveling with her mistress, the lady's maid wears a very simple and inconspicuous suit or dress.

Housemaids

Conservative neatness is the keynote for the costumes of maids in the house. The waitress and parlormaid wear a plainly styled dress of striped or solid colored chambray with crisp collar, cuffs, and apron. A small white cap completes the costume. Sometimes the waitress wears a black dress, particularly when she is serving at dinner. Black poplin with white organdie cuffs and collars is customary.

Of course, the costumes for maidservants change from season to season, as all feminine fashions do. Not very radically, perhaps, but enough to make it difficult to standardize any one costume and say that this, and this alone, is correct. A large department store, or a store that specializes in liveries for servants, will be able to tell you exactly the correct costumes for maidservants at the present time. Current housekeeping magazines also have suggestions.

The cook, who is always dressed spotlessly in white, does nothing outside of the kitchen, unless special arrangements have been made to the contrary. She keeps the kitchen tidy and clean, cooks all meals for the servants' table, and helps with the dishes.

The chambermaid is spotless in light-toned chambray or poplin with white collar and cuffs and crisp little apron. In the morning she wears a larger apron to protect her dress. She makes the beds, sweeps and dusts the bedrooms and keeps them immaculate. The mistress should inspect the chamber work occasionally, for servants must not be permitted to feel that carelessness in details will be overlooked.

Maidservants in fine families do not wear jewelry or other finery while on duty. Elaborate dressing of the hair should be forbidden, and untidy, careless dressing should not be countenanced. The mistress remembers that, when she is not present, her servants represent her; and she sees to it that they are always correctly attired and well groomed so that they represent her to advantage.

III

DIVORCE

A MATTER OF HEARTS, NOT ETIQUETTE

DIVORCE is as old as marriage. Since the very earliest times, men and women have lived together in the promise of love, have waited vainly for that promise to be fulfilled, and have separated when that promise was forgotten by one or the other—or by both. There are living in America now more than half a million divorced persons, and the number grows.

When a man and a woman find that they cannot live happily together and decide to become divorced, the matter is one that concerns them and their near relatives intimately, but that should concern no one else at all. The new etiquette, which is sensible, does not tread upon the tender, hurting places of the heart nor search out its hidden secrets. What shall be done and what shall not be done are best decided by those who are most intimately concerned.

But divorce is at the best an unpleasant and unhappy affair, and a sane etiquette is like a friendly helping hand across the rough spots. It makes the going easier. The situations that follow a divorce can be particularly disagreeable unless one is guided by the good sense of an established etiquette.

To divorce or not to divorce—*that* is the question. It is infinitely better to separate, of course, if a man and a woman are miserable together—each going his or her own way and perhaps finding another chance for happiness—than to live on in heartache and pain. But if there are children, their happiness must be considered also. The family unit should not be broken up without a real reason. Unless there is a high moral issue involved, parents are wrong and selfish who separate

or divorce, basing their action upon nothing more important than domestic quarrels and personal dislikes.

FIRST PROCEEDINGS

But if divorce is inevitable, it can still be achieved with a semblance of decency and respect. The gentleman will not publicly besmirch his wife's name, nor will he seek publicly to divorce her. Instead, he will permit her quietly to divorce him—not on criminal grounds, for that would injure his name and that of the children—but on any other grounds that will bring her freedom. He does not talk about the matter at his club nor discuss it with his friends. No matter how bitter he may be, he remains, first and last, a gentleman and a man of honor.

The woman who wishes to divorce her husband for any reason places the matter in the hands of a capable lawyer who attends to all preliminary proceedings and sets the divorce wheel in action. She will, of course, want to discuss the matter with her parents or her nearest relatives, but if she is a gentlewoman she will avoid publicity and refuse to talk with strangers about her intimate affairs.

Court proceedings in a divorce case are sometimes painful and unpleasant, and the man and the woman who are gently bred will not make them more so by being rude or discourteous to each other. The greatest tact is needed to go through these proceedings calmly, quietly, with poise and self-possession—never forgetting for a moment that one is a gentleman or a gentlewoman.

THE DIVORCE IS GRANTED

The greatest difficulties in conduct arise after the divorce is granted. How shall the divorced man greet his former wife when he chances to meet her socially? How shall the divorced woman conduct herself when she meets her former husband with one of their children?

In less sensible days than ours, the man and the woman who were divorced avoided each other as though they were the

bitterest enemies. A woman who glimpsed her divorced husband in a drawing room hurried away from the reception before she had even removed her wraps. A man who discovered himself in a box at the theater next to that occupied by his former wife disappeared before the first intermission. The old-fashioned divorce occasioned great embarrassment and discomfort in social affairs, and the hostess was horrified who discovered that she had inadvertently invited a divorced man and woman to her reception.

Today, young men and women separate when they discover that they cannot be happy together, either before marriage or very soon after. They do not wait half a lifetime, until hearts are crushed, but separate when common sense tells them that they are not suited to each other. And they part friends, wishing each other happiness and greeting each other pleasantly whenever they meet.

Mutual friends will not, if they are considerate, invite a divorced man and woman to their homes at the same time. But if they do, or if the man and the woman chance to meet at some social affair, they will greet each other courteously as they would any friend, chatting together for a moment if they like, and pass on to greet someone else. Well-bred people certainly do not publicly display dislike or bitterness.

It is far from good taste to invite to one's home two men who have been husbands to the same woman, or two women who have been wives to the same man. No one would willingly bring together divorced people under such difficult circumstances, but if a woman finds herself a guest at the same reception with her former husband and his new wife, there is only one thing to do. She must conduct herself with great poise and dignity, showing neither resentment nor displeasure, extending to them the same fine courtesy that she extends to everyone. By her manner she must rise superior to the situation.

CONCERNING THE NAME

A divorced woman retains the surname of her former husband, prefixing her maiden surname. For instance, if her

husband's name is Harrison Smith and her maiden name was Julia Kaye, her name after divorce is Julia Kaye Smith.

This is the most usual procedure, but it is by no means incorrect for the divorced woman to resume her maiden name if she prefers to do so, particularly if she intends to return to the business world that knew her by her maiden name.

There is no reason why a divorced woman may not continue to wear her rings if she wishes to, just as a widow does. This is entirely a matter of personal preference. But if a woman who has been divorced decides to remarry, she removes the first wedding ring and engagement ring from the finger that will bear the rings of the new husband, and either places them aside permanently or wears them on the other hand.

APPENDIX

ETIQUETTE AT WASHINGTON, D. C.

In the city of Washington we find a social environment unlike any other throughout the United States. Even the conventions of social life are different. The newcomer feels quite alone and out of place unless he is able to adapt himself to this new environment.

There is a great deal of formal visiting, particularly on Sunday. The other days of the week are set aside as reception days for the various people in the official life of the city. For instance, Monday is set aside as the reception day of the wives of the Justices of the Supreme Court and of the commanding officers of the Navy Yard and the marine barracks. Tuesday is the Representatives' Day. On Wednesday the wives of the Vice-President, the cabinet officers and the Speaker of the House receive. Thursday is Senators' Day, and on Friday the wives of diplomats receive.

The President's wife is the only woman who does not pay visits or return them. All newcomers to Washington who expect to enter the more formal and ceremonious life of the capital, and particularly all officials and their families and all foreigners of distinction, call first at the Executive Mansion. There is usually no audience with the President or his wife. One simply leaves one's card.

Washington is the only city in the United States that is entirely uncommercial, and because of its official nature the social life is still formal and ceremonious. Newcomers who expect to mingle with officials in Washington, who plan to be presented at the Executive Mansion, or who expect to take any part whatever in the social activities, should make every effort to become acquainted with the courtesies and formalities. People without official connection who find themselves in need of advice or assistance generally write to or visit their Senator or Congressman. If a personal interview is desired, it is necessary to write to the private secretary requesting that such an interview be arranged.

At all ceremonial functions the guests remain standing

until the President and his wife are seated, and rise when the President and his wife rise to leave. When addressing the President, one says simply "Mr. President" or "Sir." The President's wife, and also the wives of all other American officials, are addressed as "Mrs."

In the official life of Washington, precedence is of extreme importance. At White House dinners the President enters first with the wife of the most distinguished guest. His wife follows directly after him with this distinguished guest, and does not enter last as do all other hostesses. The rest of the company enters according to rank.

Precedence in the army and navy, after the Commander-in-Chief, who is the President of the United States, is as follows:

The Army	*The Navy*
The General of the Army	The Admiral of the Navy
Lieutenant-General	Vice-Admiral
Major-General	Rear-Admiral
Brigadier-General	Commodore
Colonel	Captain
Lieutenant-Colonel	Commander
Major	Lieutenant-Commander
Captain	Lieutenant (Senior)
First Lieutenant	Lieutenant (Junior)
Second Lieutenant	Ensign

In the Cabinet the precedence of the members is determined by the order of the creation of the different executive departments. This is the correct order:

The Secretary of State
The Secretary of the Treasury
The Secretary of War
The Attorney-General
The Postmaster-General
The Secretary of the Navy
The Secretary of the Interior
The Secretary of Agriculture
The Secretary of Commerce
The Secretary of Labor

FOREIGN WORDS AND PHRASES IN FREQUENT USAGE

It is not especially desirable to sprinkle your conversation with words and phrases from other languages. Among people who speak well-bred English, this is regarded as pretentious and affected. The expressive French word, the vigorous Latin phrase, the forceful German expression are used only when an English word or words could not convey the thought as clearly or concisely.

Following is a list of foreign words in frequent social usage, and their meanings. Included are the names of many French dishes that appear on American menu cards:

à bas, Fr.	down; down with
à bon marché, Fr.	cheap, a good bargain
à cheval, Fr.	on horseback
à couvert, Fr.	under cover
ad finem, L.	to the end
ad gustum, L.	to one's taste
adieu, Fr.	farewell
ad infinitum, L.	to infinity
ad interim, L.	in the meanwhile
ad libitum, L.	at pleasure
ad modum, L.	in the manner of
ad valorem, L.	according to the value
affaire d'amour, Fr.	love affair
affaire d'honneur, Fr.	affair of honor; duel
à fond, Fr.	to the bottom; thoroughly
à gauche, Fr.	to the left
à la, Fr.	according to; in style of
à la bonne heure, Fr.	in good time; early
à la carte, Fr.	according to the menu
à la Française, Fr.	after the French mode
à la jardinière, Fr.	with spring vegetables

à la maître d'hôtel, Fr.	with a thin butter sauce
à la Marengo, Fr.	with olive oil
à la mode, Fr.	according to the fashion
à la Russe, Fr.	according to the Russian fashion (individual portions)
à la vinaigrette, Fr.	with a sauce of oil and vinegar flavored with cucumber
alma mater, L.	kindly mother (also, your college)
alter ego, L.	another self; a double
amende honorable, Fr.	an apology
à mon avis, Fr.	in my opinion
amor patriæ, L.	love of country
ancien régime, Fr.	ancient régime; old order
Anno Christi, L.	in the year of Christ
Anno Domini, L.	in the year of our Lord
Anno Mundi, L.	in the year of the world
ante bellum, L.	before the war
à pied, Fr.	on foot
après moi, Fr.	after me
à propos, Fr.	to the point
au beurre, Fr.	cooked with butter
au bout de son Latin, Fr.	at the end of his Latin (at his wit's end)
au buffet, Fr.	served from a buffet; no tables
au contraire, Fr.	on the contrary
au courant, Fr.	fully acquainted with matters
au fait, Fr.	well versed in social custom
au fond, Fr.	at bottom; fundamentally
auf wiedersehen, Ger.	until we meet again; farewell
au gratin, Fr.	with cheese
au lard, Fr.	with bacon
au revoir, Fr.	farewell; good-bye until we meet again
aut Cæsar, aut nullus, L.	either Cæsar or no one
au vin blanc, Fr.	with a white wine sauce
aux armes!, Fr.	to arms!
à votre santé, Fr.	to your health
bas blue, Fr.	blue stocking; a literary woman
beau idéal, Fr.	the ideal of perfection

beau monde, Fr.	the fashionable world
beaux esprits, Fr.	congenial companions; men of wit
ben educato, L.	well educated
billet d'amour, Fr.	love letter
billet doux, Fr.	love letter
blasé, Fr.	world-weary
bœuf à la mode, Fr.	beef simmered in an herb sauce
bona fide, L.	in good faith
bon ami, Fr.	good friend
bon jour, Fr.	good-morning; good-day
bon soir, Fr.	good-evening; good-night
bon ton, Fr.	fashionable society
bon vivant, Fr.	one who lives well; an epicure
bon voyage, Fr.	good voyage to you
bouillon, Fr.	a clear broth
boutonnière, Fr.	a flower for the buttonhole
buffet, Fr.	a sideboard for china or silver
café au lait, Fr.	coffee with hot milk
café noir, Fr.	black coffee
canaille, Fr.	riff-raff
candida pax, L.	white-rosed peace
carpe diem, L.	seize the opportunity
carte blanche, Fr.	unconditional permission
carte du jour, Fr.	menu for the day
casus belli, L.	cause of war
cause célèbre, Fr.	a celebrated trial
c'est à dire, Fr.	that is to say
chacun à son goût, Fr.	everyone to his taste
champignons, Fr.	mushrooms
châteaubriand, Fr.	a steak, well done
chef-d'œuvre, Fr.	masterpiece
chemin de fer, Fr.	railroad
cher ami (*mas.*), *chère amie* (*fem.*), Fr.	dear friend
cherchez la femme, Fr.	look for the woman
chic, Fr.	smart; fashionable
coiffure, Fr.	dressing of the hair
collation, Fr.	a light repast
compote, Fr.	stewed fruit

compotier, Fr.	dish for stewed fruit or bonbons
comme il faut, Fr.	as it should be
con dolore, It.	with grief
cortège, Fr.	a formal procession
corsage bouquet, Fr.	flowers fastened on bodice
costume de rigueur, Fr.	formal evening dress
coterie, Fr.	a social set; a clique
cotillon, Fr.	a dance for four couples
coup d'état, Fr.	a sudden decisive blow (as in politics)
croutons, Fr.	bread cut in squares and toasted
cum grano salis, L.	with a grain of salt
d'accord, Fr.	in agreement
das beste ist gut genug, Ger.	the best is good enough
débutante, Fr.	a young lady just introduced to society
décolleté, Fr.	low-cut; evening wear
de die in diem, L.	from day to day
de luxe, Fr.	unusually elegant
demi-tasse, Fr.	half a cup; an after-dinner cup of coffee
demoiselle, Fr.	young lady
dénouement, Fr.	the issue
de rigueur, Fr.	correct
de trop, Fr.	too much
Dichtung und Warheit, Ger.	fiction and fact
distingué, Fr.	distinguished
dolce far niente, It.	sweet idleness
dramatis personæ, L.	characters in the play
dum vivimus, vivamus, L.	while we live, let us live
ecce homo!, L.	behold the man!
éclat, Fr.	renown, glory
édition de luxe, Fr.	expensive and fine edition of a book
élite, Fr.	better society
en casserole, Fr.	served in a small earthen dish
en coquille, Fr.	served in the shell
encore, Fr.	repeat; repetition
en déshabille, Fr.	in undress; negligee

en famille, Fr.	at home; informally
enfant terrible, Fr.	a terrible child
enfin, Fr.	at last; finally
en gelée, Fr.	jellied
en masse, Fr.	in a body or mass
ennui, Fr.	weariness
en route, Fr.	on the way
ensemble, Fr.	all together; the whole
en suite, Fr.	in company
en tasse, Fr.	served in a cup
en toilette, Fr.	in full dress
entrée, Fr.	a side dish served as one course of a meal
entre nous, Fr.	between us; confidentially
e pluribus unum, L.	one out of many
etcetera, L.	and the rest; and everything of the sort
eureka, Gk.	I have found it
ewigkeit, Ger.	eternity
ex officio, L.	by virtue of office
ex voto, L.	according to one's prayer or vow
faux pas, Fr.	a false step; a mistake
Fête, Fr.	a festival; social occasion
fête champêtre, Fr.	an open-air festival
filet mignon, Fr.	small piece of beef tenderloin, served with sauce
finesse, Fr.	social art in its highest conception
flageolets, Fr.	small beans known as "baby lima beans"
fondant, Fr.	a soft icing
fromage, Fr.	cheese
garçon, Fr.	boy; waiter
gâteaux, Fr.	small cakes
genévoise, Fr.	hot sauce with mushrooms
gitano, Sp.	gypsy
gloria patri, L.	glory be to the Father
grâce à dieu, Fr.	by the grace of God

haricot, Fr.	stew with vegetables
haricot vert, Fr.	string beans
hauteur, Fr.	haughtiness
hic jacet, L.	here lies
hollandaise sauce, Fr.	sauce made of butter, egg yolks, lemon juice, etc.
homo sum, L.	I am a man
hors de combat, Fr.	out of condition
hors d'œuvres, Fr.	out of course; special courses (relishes served at beginning of meal)
in aeternum, L.	for ever
incognito, It.	unknown
index expurgatorius, L.	a list of expurgated books (compiled by the Roman Catholic authorities)
in loco, L.	in the place; in the passage mentioned
in memoriam, L.	to the memory of; in memory of
in pace, L.	in peace
insouciant, Fr.	unconcerned; indifferent
in toto, L.	in whole; entirely
julienne, Fr.	a soup with vegetables
jus, Fr.	gravy
l'argent	money
le beau monde, Fr.	the fashionable world
le tout ensemble, Fr.	the whole together
lettre de cachet, Fr.	a sealed letter
ma foi, Fr.	upon my faith; my word
maître d'hôtel, Fr.	steward
mal de mer, Fr.	seasickness
mélange, Fr.	mixture
ménage, Fr.	housekeeping
mardi gras, Fr.	Shrove Tuesday
mayonnaise, Fr.	a salad sauce of egg, oil, vinegar, and spices
menu, Fr.	bill of table fare

mon ami, Fr.	my friend (mas.)
mon cher (*mas.*), *ma chère* (*fem.*), Fr.	my dear
musicale, Fr.	private concert
naissance, Fr.	birth
née, Fr.	born; family name
négligé, Fr.	morning dress
n'est-ce pas? Fr.	Is it not so?
n'importe, Fr.	no matter; of no importance
noblesse oblige, Fr.	the obligations of rank
nom de plume, Fr.	assumed name of a writer
Notre Dame, Fr.	Our Lady
nous verrons, Fr.	we shall see
on dit, Fr.	they say; it is rumored
O *tempora! O mores*, L.	O the time! O the manners!
oui-dire, Fr.	hearsay
passé, Fr.	out of date
par excellence, Fr.	by way of eminence
parole d'honneur, Fr.	word of honor
particeps criminis, L.	accomplice
penchant, Fr.	a particular liking; an inclination
petit pois, Fr.	small peas
pièce de résistance, Fr.	more substantial course of a dinner
poco a poco, It.	little by little
poisson, Fr.	fish
poisson d'avril, Fr.	April Fool (lit. April fish)
pot au feu, Fr.	beef stew with vegetables
poulet, Fr.	chicken
P. P. C. (*Pour prendre congé*), Fr.	to take leave
prima donna, It.	the principal feminine vocalist in an opera or concert
pro patria, L.	for our country
protége (*mas.*), *protégée* (*fem.*), Fr.	under the protection of another
pro tempore, L.	for the time being
purée, Fr.	a thickened soup

quelque chose, Fr.	something
quenelles de poisson, Fr.	fishballs
ragoût, Fr.	a stew of any meat, usually thickened and seasoned
raison d'être, Fr.	reason for being
rémolade, Fr.	sauce of olive oil, vinegar, and mustard
rendezvous, Fr.	an appointed place for a meeting
requiescat in pace, L.	may he (she) rest in peace
résumé, Fr.	summary
ris de veau, Fr.	sweetbreads
romaine, Fr.	a long-leafed lettuce served as a salad
rôti, Fr.	roast
roué, Fr.	a man of fashion devoted to sensuous pleasure
R. S. V. P. (*Repondez, s'il vous plaît*), Fr.	answer, if you please; kindly respond
ruse de guerre, Fr.	a stratagem of war
salmis, Fr.	meat cut in small pieces, served in thick sauce mixed with red wine and chopped mushrooms
salon, Fr.	a drawing room; room where guests are received
sang froid, Fr.	coolness; indifference
sans souci, Fr.	without care
savoir faire, Fr.	tact, knowledge of social customs
savoir vivre, Fr.	good breeding
sauce piquante, Fr.	a sauce of herbs
semper fidelis, L.	always faithful
siesta, Sp.	a short nap during the heat of the day
sotto voce, It.	in an undertone
soufflé, Fr.	dish of beaten eggs, milk, etc., baked
subpœna, L.	a writ commanding presence in court, under penalty for failure to appear

table à manger, Fr.	dining table
table d'hôte, Fr.	dinner at hotel or restaurant
terra firma, L.	solid earth; a secure foothold
trousseau, Fr.	bridal outfit
tout de suite, Fr.	immediately
tout ensemble, Fr.	all together
tout vient de Dieu, Fr.	all things come from God
veni, vidi, vici, L.	I came, I saw, I conquered
verbatim, L.	word for word
vin ordinaire, Fr.	a cheap wine
vis-à-vis, Fr.	opposite; face to face
vive le roi!, Fr.	long live the king!
voilà, Fr.	there you are!
vol-au-vent, Fr.	small patty filled with meat, fish, etc., usually served with a sauce.

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